

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 61.—No. 43.

SATURDAY, OCTOBER 27, 1883.

PRICE { 4d. Unstamped.
5d. Stamped.

SATURDAY CONCERT at CRYSTAL PALACE, THIS DAY,
October 27th, at Three o'clock. Programme will include: March, "Edinburgh" (Sir Herbert Oakeley); Fantaisie-Overture, *Paradise and the Peri* (Sir Sterndale Bennett); Morning Prayer, *Eli* (Sir Michael Costa); Orchestral Prelude, "The Eve of St John" (Sir Robert P. Stewart), first time at these Concerts; Song, "Lo! here the gentle lark!" (Sir Henry R. Bishop); Concerto for violoncello, in B minor (Golttermann); Song (Sir Julius Benedict); Symphony, in E minor (Sir George Macfarren); first time at these Concerts; Solo for violoncello; Overture, *Di Ballo* (Sir Arthur Sullivan). Vocalists—Miss Hilda Coward (her first appearance) and Mme Patey. Violoncello—Mr Edward Howell (his first appearance at the Crystal Palace). Conductor—Mr AUGUST MANN. Seats, 2s. 6d., 1s., and 6d. Serial Stall Tickets, Two Guineas and One Guinea.

RICHTER CONCERTS, ST JAMES'S HALL.—Autumn Series of THREE CONCERTS. Herr HANS RICHTER, Conductor. Herr HERMANN FRANKKE, Director.

RICHTER CONCERTS.—Programme of the FIRST CONCERT, MONDAY Evening Next, at Eight o'clock:—

Huldigung's March	Wagner
Overture, <i>Die Alceste</i>	Brahms
Introduction to Act III., <i>Die Meistersinger</i>	Wagner
Walkürenritt, from <i>Die Walküre</i>	Wagner
Symphony, No. 6, in F, "The Pastoral"	Beethoven

Orchestra of 100 Performers; Leader—Herr Ernst Schieffer. Tickets, 15s., 10s. 6d., 5s., and 2s. 6d., at the usual Agents; and at Austin's, St James's Hall, N. VERT, Manager.

COLLEGE OF ORGANISTS.
95, GREAT RUSSELL STREET, BLOOMSBURY, W.C.

TUESDAY, Nov. 6th, at 8 p.m.—A Paper will be read by E. BREAKSPEARE, Esq., on the "Natural Laws of Expression by Musical Exposition and Practical Delivery, and their Symmetrical Application."

TUESDAY, Dec. 4th, at 8 p.m.—SAMUEL GER, Esq., will read a Paper.

TUESDAY, Jan. 8th, 1884.—EXAMINATION for ASSOCIATESHIP.

WEDNESDAY, Jan. 9th.—EXAMINATION for ASSOCIATESHIP.

THURSDAY, Jan. 10th.—EXAMINATION for FELLOWSHIP.

THURSDAY, Feb. 5th, at 8 p.m.—Herr EMILE BENKE will read a Paper. The Lectures will be delivered in the NEUMEYER HALL, Hart Street, Bloomsbury.

E. H. TURPIN,
Hon. Secretary.

LONDON CONSERVATOIRE OF MUSIC.—

Principal—Mr LANSLOWNE COTTELL.

The Directors invite attention to the recent extension and increased accommodation, residential and otherwise.

Fees from Two Guineas per term, residential from Fourteen Guineas, inclusive of the Musical and Fine Art Lectures.

Free Tuition is awarded to talented young artists unable to pay fees by fund granted for this purpose.

Prospectus (one stamp), Hon. Sec., 6, Tavistock Square.

MR and Madame BODDA'S (Miss LOUISA PYNE)
ACADEMY FOR SINGING, "BONALLY," 85 & 87, Cambridge Gardens, Notting Hill. In and Out-Door Pupils—Professional and Amateur. Studies: Singing (Private Lessons), Elocution, Piano, Choral Practice, &c. For Prospectuses, apply as above; or Mr STEDMAN, 12, Berners Street, W.

HERR SCHUBERTH, Director of the Schubert Society, begs to announce his RETURN from the Continent.
Address—244, REGENT STREET, W.

MR F. B. JEWSON begs to announce his RETURN to Town for the Season.
21, MANCHESTER STREET,
MANCHESTER SQUARE.

NOTICE OF REMOVAL.

MR ABERCROMBIE requests that all COMMUNICATIONS respecting ENGAGEMENTS or SINGING LESSONS be addressed to his new Residence—

SUSSEX HOUSE,
BENTINCK TERRACE,
REGENT'S PARK.

Mr ABERCROMBIE has VACANCIES for Two or Three Pupils.

Just Published.

FIRST THOUGHTS ON INDIAN MUSIC.

BEING

TWENTY POPULAR INDIAN MELODIES,

Arranged for the Pianoforte by

PRAMOD KUMAR TAGORE.

Net, post free, 3s.

C. MAHILLON & Co., 42, Leicester Square, London, W.C.

MIDLE ALICE CAVÉ, Pianist from the Conservatoire Royal de Liège (two Gold Medals), has ARRIVED in Town. Applications for Concerts or Lessons to be addressed to 8, BRUNSWICK SQUARE, W.C.

MR JOHN RADCLIFF requests that during his temporary absence from England all Communications, Business or Private, should be addressed to the care of Messrs RUDALL, CARTE & Co., 23, Berners Street, London, W.

CHOIRMASTER WANTED for St John's, Lewisham High Road. Apply, with Testimonials, and stating salary required, to the CHURCHWARDENS, 224, Lewisham High Road, St John's, S.E.

MS. LIBRETTO OF AN ENGLISH OPERA TO BE SOLD.

THE LIBRETTO of a Three-Act OPERA, of a most Dramatic and Romantic character, on a French Historical Subject. Address, for particulars and terms, to "BASHI BAZOOK," Musical World Office, 244, Regent Street, London, W.

ORGANS.—Two Manuals, twenty sounding stops, Highbury Quadrant Church, N.—Sixteen sounding stops, St Paul's College, Stoney Stratford.—Good and Cheap.—BRYCESON, BROS., Charlton Works, Islington Green, N. Telephone, 6613.

BORD'S PIANOS ON SALE, with 25 per cent. discount for cash, or 15s. per month (second-hand 10s. 6d. per month) on the Three Years Hire System.—Lists free of C. STILES & Co., 42, Southampton Row, Holborn. Pianos exchanged.

FOR SALE.—TO VIOLINISTS.

A VIOLIN, by ANTONIUS STRADIVARIUS. Fecit Cremona, Anno 1710. Splendid tone and in good preservation. Can be seen on applying to "H. W. N.," 6, Bridge Street, Great Berkhamsted, Herts.

Just Published,

THE OFFICE OF THE HOLY COMMUNION (with BENEDICTUS and AGNUS DEI), set to Music in the key of E, for Four Voices, by E. BUNNETT, Mus.D., price Ninepence. Also, by the same Composer, a TE DEUM LAUDAMUS, in the key of E, and MAGNIFICAT and NUNC DIMITTIS, in the key of A, price Threepence each.
London: NOVELLO, EWER & Co.

"THE RETURN OF THE ARMY."

FREDERIC PENNA'S Military Duet for Tenor and Bass, "THE RETURN OF THE ARMY," will be sung by Mr WALTER JARVIS and the COMPOSER at St James's Hall, on Wednesday Evening, Nov. 7th.—DUNCAN DAVISON & Co., 244, Regent Street, London, W.

"THE RIGHT WAY TO GO."

THIS popular Song, by FREDERIC PENNA, will be sung at the Composer's Benefit Concert, in November.—DUNCAN DAVISON & Co., 244, Regent Street, London, W.

NEW SONG.

"TO THE IMMORTALS." Words by D. F. BLONFIELD. Music by ROSALINE F. ELLICOTT. For Contralto or Baritone Range, C to E flat. Sung at the Gloucester Festival by Miss HILDA WILSON. Published by EROCH & SONS, 19, Holles Street, London.

"I WOULD I WERE."

MISS FRANCES HIPWELL will sing OBERTHÜR's admired Romance, "I WOULD I WERE," at the Concert for the benefit of the County Hospital, Weston-super-Mare, on October 30th.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER & Co.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI's (of Naples) Celebrated Strings for Soloists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT's (of Philadelphia, U.S.) new Patent Improved Chiu Rest; also his improved String Gauge.

39, WARWICK STREET, REGENT STREET, W.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

ESTABLISHED 1851.

BIRKBECK BANK,

SOUTHAMPTON BUILDINGS, CHANCERY LANE.

CURRENT ACCOUNTS opened according to the usual practice of other Bankers, and interest allowed on the minimum Monthly Balances when not drawn below £25. No commission charged for keeping Accounts, unless under exceptional circumstances.

The Bank also receives money on Deposit at THREE PER CENT INTEREST, repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange Dividends, and Coupons; and the purchase and sale of Stocks, Shares, and Annuities.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSORF, Manager.

THE BIRKBECK BUILDING SOCIETY'S Annual Receipts exceed FIVE MILLIONS.

HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH, with immediate possession and no Rent to pay. Apply at the Office of the BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH, with immediate possession, either for Building or Gardening purposes. Apply at the Office of the BIRKBECK FREEHOLD LAND SOCIETY.

A Pamphlet, with full particulars, on application.

FRANCIS RAVENSORF, Manager.

Southampton Buildings, Chancery Lane.

BEETHOVEN'S

TEMPO DI MENUETTO

(FROM THE PIANOFORTE AND VIOLIN SONATA, OP. 30).

TRANSCRIBED FOR PIANOFORTE ALONE BY

JULES BRISSAC.

Price 3s.

London: C. JEFFERYS, 67, Berners Street, W.

"This popular movement, in which the pianoforte and violin have hitherto enjoyed a joint monopoly, is here adapted as a solo for the former instrument; and thus the captivating melody of Beethoven, skilfully cast in a new mould, is available on all occasions to pianists who sympathise with the inexpressible power of the 'immeasurably rich master.'"—*"Musical World," Aug. 18th, 1883.*

BALFE'S MAZEPPA.

MAZEPPA—A CANTATA.

Words by JESSICA RANKEN,

Music by

M. W. BALFE.

Price 6s. net.

London: HUTCHINGS & ROMER, 9, Conduit Street.

MAZEPPA, most ably conducted by Mr Frank Bodda, was lately given, with distinguished success, at the Theatre Royal and Operahouse, Margate, for the benefit of the *Creche* (Day Nursery), under the patronage and presence of the Dowager Marchioness of Downshire, the Ladies Sarah Lindsay, Clementine Milford, Blanche Hosier, Wilson, and other accomplished amateurs, the singers being Mrs Frances Talford (Theresa), Lady Arthur Hill (Nita), Mr Spooner Hardy (Count), and Mr Trelawny Cobham (Mazeppa). MAZEPPA was originally produced at Exeter Hall, under the direction of the Composer, when the principal singers were Miss Sherrington (now Mme Lemmens), Miss Dolby (now Mme Sainton), Mr Santley, and Mr Sims Reeves.

Just Published.

Two Songs by FREDERICK F. ROGERS.

I KNOW NOT YET price 4/-
(Words by G. CLIFTON BINGHAM.)

OVERLEAF price 4/-

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published.

TZIGANESCA.

DEDICATED TO THE KHEDIVÉ OF EGYPT.

Price 4s.

RÊVERIE.

Price 2s. 6d.

Composed by CARLO DUCCHI.

Both the above pieces will be performed by the Composer, at Mme Sophie Tueski and Miss Anita Austin's Concert, at the Highbury Athenaeum, on Thursday, November 1st.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

New Song for a Soprano Voice by J. L. HATTON.

GOLDEN DREAMS.

SONG.

WORDS BY J. STEWART.

Music by

J. L. HATTON.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained,

Composed by J. L. HATTON, "A LONG GOOD NIGHT TO THEE," 3s.; "THE RETURN," 3s.; and "THE GOOD SHIP ROVER," 3s.

"ALICE, WHERE ART THOU?" (QUARTET).

MADAME FRANCES BROOKE, Miss HENDEN WARDE, Mr JOHN CROSS, and Mr H. PRENTON will sing the admired Quartet by ASCHER, "ALICE, WHERE ART THOU?" during their Tour in the North.

LA POMPA DI FESTA. Grande Marche, pour Piano, à 4 Quatre Mains. Par IGNACE GIBSON. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE VOICE AND SINGING.

BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News.*

VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE."

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par JOS. CUBCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World.*

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alwina Valleria, Miss Lucy Franklin, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

DR STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis, of Basingstoke, says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 873 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

KING DAVID.

(From the "Morning Post.")

The oratorio, *King David*, written by Sir George Macfarren for the Leeds festival, formed the whole of Friday morning's programme, and is the fourth work of the same kind which the composer has produced. The others are *The Resurrection*, written for and brought out at the Birmingham Festival of 1876; *Joseph*, written for Leeds in 1877; and *St John the Baptist*, produced at Bristol in 1878. When it is considered that Professor Macfarren is an exceedingly busy man, that the above works represent the employment of spare time, and that, moreover, every note has to be dictated to an amanuensis, the mental power as well as industry implied is extraordinary. The silence of five years since the appearance of *John the Baptist*, which has now culminated in *King David*, has been a golden one. It is not often that the records of musical history tell of so great a vigour of intellect necessary for the composition of an oratorio in musicians who have passed the grand climacteric as Professor Macfarren has done. He has already attained his 70th year, and in *King David* may be found ideas fresh, healthy, and full of life, associated with scholarship that might be expected only from one in "the green strength of manhood." There is a masterful grip of the subject that could have emanated from none but a perfect musician wholly influenced by the poetry and dramatic character of his theme. The text is compiled from Holy Writ. It treats of that period of David's life after he had been set upon the throne. There are two parts, the first of which opens with an overture intended to describe in music the pastoral life of David—the summons to battle—David singing before the King—Saul's envy—finally his death. The oratorio opens with the expressions of the loyalty of the people to the King newly anointed. These utterances are in recitative form, with a bold accompaniment for the orchestra in canonic imitation. The fact that this form of writing forms a leading feature of the work is the more astonishing because of its complications even to a seeing musician. It should be distinctly understood that the conquest of these difficulties has never been made at the expense of beauty of theme or of pertinent expression. All that is said is well said, and the hearer is rarely troubled with the memory of a strange chord or progression that has not a purpose. Thus, in the third number, which is descriptive of David's recognition of the claims and privileges of the Levites, the bass is the melody of the Old Hundredth Psalm, with a fanciful and clever, as well as original counterpoint, a quaint yet unmistakable reference to ecclesiastical life. Here it should be noted that after the manner of J. S. Bach, who accompanies the words of Jesus with a stringed quartet in his *St Matthew's Passion Music*, the speeches of King David are accompanied on the harp, combined at times with other instruments. In the first song for David, in which he avows his intention of building a house to the Lord, the scoring is most beautiful. The Psalm at the bringing of the ark has an opening phrase for the trumpet echoed by a like passage outside. The thought of making the tenor "precent" the themes taken up in chorus is original and most effective. In the choice of tonal harmonies in this and in other choruses, Professor Macfarren has shown how keenly he recognizes their power as a medium of religious expression, and for securing breadth of effect unattainable without them. The aria, "The path of the just," is accompanied by strings alone, and the charm of contrast admirably suggested. As a piece of vocal writing the melody is perfect, and Mme Valleria strove to give an expressive reading. Her success was measured by the attention paid; for, according to custom, no applause was permitted during the progress of the work. The scene called "Prophecy," a duet with Nathan and David (tenor and baritone), tells of the promise of the future of the family of David, now firmly seated upon the throne. This is followed by a splendid chorus with organ accompaniment only, "The seed of the House of David." The part-writing in this number is most delightfully vocal. The well-known device of inverted fugal subjects has, perhaps, been never more cleverly and interestingly employed by any modern writer. The organ part was in the hands of Mr Walter Parratt, and it goes without saying that it could not have been better played. The narration of David's sin, resulting in the death of Uriah, is told with good taste in the words and in a most idyllic series of thoughts in music. The Narrator, a contralto part, was beautifully sung by Mme Patey. The chorus, which forms part of the scene, is set to words taken from the Litany of the English Church. The ancient melody sung to the words "Spare us, good Lord," has been retained with the most devotional effect. Nathan's accusation of David and the acknowledgment of his fault forms the subject of a clever dramatic duet full of expressive music. To the contralto voice is given the reflection arising out of this scene, "What is a man profited?" This was most superbly sung by Mme Patey; her ending upon the deep E flat creating quite a sensation. The chorus, "Vengeance belongeth unto the Lord," is a fine piece of

pictorial writing. It was admirably sung by the choir, with more attention to the lights and shades of expression than they had hitherto exhibited on any previous day of the Festival. This chorus, which forms the fourteenth number, concludes the first part.

The second part opens with a short orchestral prelude intended to portray the hate of Absalom for his brother Amnon; the murder of the latter; the flight of Absalom; and the King's sorrow. The scene of the Widow of Tekoah and David is set forth in a duet marked by great originality and dramatic purpose. This is followed by a chorus, "Absalom prepareth chariots and horses," well conceived, though somewhat barbaric in character. The tenor recitative and aria, intended to represent the fascinations of Absalom over the people, were so beautifully sung by Mr E. Lloyd that, like the character he was temporarily assuming, he stole the hearts of all who heard him. The chorus, "Absalom prepareth," is resumed this time in C, the dominant of the original key, the melody heretofore in the treble appearing now in the alto. Absalom's conspiracy is most effectively depicted in a choral recitative with a most characteristic accompaniment, and after this the first and only weak portion of the oratorio appears. This is in the reflective sentences, cast in the form of a contralto song, most elegantly written and beautifully sung, but, as it checks the interest, might have been omitted. The appearance of the King on the field of battle against his son is also told in a manner almost too long to keep alive the interest, though, at the same time, it must be said that the ability shown in its construction is everywhere conspicuous. David's recitative and song, "What seemeth you best I will do," in which he yields to the persuasion of his captains, and retires from the field, expressing by his words his anxiety lest harm should befall the rebellious son he loves so dearly, might also be curtailed with advantage. The charming duet for soprano and contralto, with its delicious *viola obbligato*, also retards the action, which becomes reanimated in the dialogue, "Arise, O Lord," where David is waiting the issue of the battle, and spending his time in prayer to the Almighty. The manner in which the messengers tell of the death of Absalom is as complete a piece of dramatic music as could be imagined. David's lament for his son is beautifully conceived and written. It afforded Mr Santley an opportunity for rich thrilling, tender, and touching expression that has rarely been attained by any living artist. His singing drew tears from the heart as well as from the eyes. The reflective song, "Despise not thou the chastening of the Lord," is eloquent in idea, and comes in a place where it is most appropriate. Mme Valleria sang it admirably. A short dramatic chorus, in which themes are used and orchestral figures employed which have by this time become of familiar import, precedes another aria for David, "Have mercy upon us," the opening theme of which is one of the most sadly beautiful, sorrowful utterances not only in the oratorio, but in the whole realm of music. The change from sorrow to exalted joy is effected by a touch of the highest genius. A chorus with passages for solo voices, "Joy is in Heaven," and short fugal passages in the "Gloria Patri," which is annexed, completes the highly interesting and masterly work.

The performance was in every respect worthy of the music. The band and chorus took all possible pains with a labour that was apparently one of love. Sir Arthur Sullivan conducted with great care and full appreciation of the merits of the work. When at the end the auditors were allowed to express their opinions by applause, never was approval more heartily and universally bestowed. Sir George Macfarren, led to the platform, was received with a ringing Yorkshire cheer that made the heart leap. The success won by *King David* is a tribute of honour to English art that every one of its well-wishers is proud to see recorded.

MONTE CARLO.—The four operas in which Mme Devriès is to appear during the approaching season are *Hamlet*, *Faust*, *Rigoletto*, and *Aida*. She is engaged for eight performances, and will receive a hundred thousand francs. She is studying all her characters in the Italian versions of the above operas with Signor Olivieri.

BARCELONA.—The Teatro del Liceo is announced to open this evening (the 27th inst.), with the following company:—Sopranos—Mmes Teresina Singer, Giuseppina Vitali Agusti (both only for a limited number of nights), Granville, Torressella; mezzo-sopranos—Mmes Novelli, Treves; tenors—Signori Barbaccini, Moretti, M. Emile Engel; baritones—Signori Pandolfini, Lalloni, Gallocci; basses—Sig. Ordinas, M. Antoine Vidal; first conductor—Sig. Marino Mancinelli; second conductor—Sig. Gioachino Vehils. The orchestra will consist of eighty, and the chorus of seventy-four members. The works promised are—*L'Africaine*, *Hamlet*, *Aida*, *Mignon*, *Le Prophète*, *Faust*, *Dinorah*, *La Juive*, *Lohengrin*, *La Favorita*, *Mefistofele*, and *Fra Diavolo*.

MUSICAL SKETCHES.

By H. E. D.

NO. 5.—THE CRITIC BELOW-STAIRS.

"But a kitchen wench."

Romeo and Juliet (Act ii., sc. 4).

"I am nothing, if not critical."

Othello (Act ii., sc. 1).

"Music! why bless yer soul, Mrs Sudds, it's sickenin'! Which I likes music when it is music as well as anybody; but since young Miss have took to this 'Igh Art and all that sort o' thing, well, as I says, it's simply sickenin'."

"It's all Art, Art, Art! Thomas (which is our footman) says as 'ow it's 'cause Miss 'ave got the Art-disease. Well, if she 'ave, all I can say is, I am very sorry for the poor young lady. But I don't believe it, Mrs Sudds, because as how she's as well and active as any other young lady, and eats like a Gorman, although I 'eard her say to young Captain Frizzles the other night, 'Eating, Captain Frizzles, is carnal; let us talk of somethink more dyphtherial.'"

"I remember the time when she used to play real nice pieces of music—'S'lections from the Hopras,' 'Hairs with variations,' and what she called 'Conscriptive music;' but since she's got to know them Oliver-Greens, who can't talk about nothink but the furnicher and the 'dodo,' she won't play anythink 'cept what she calls 'Classical.'"

"What's Classical? Well, I don't know as 'ow I can quite tell yer, but its somethink for only the hupper classes, I s'pose. Classical music is music as nobody don't like (though many pretends they does), and which nobody don't understand."

"Why, you should just hear Miss Gertrude in the mornings practising what she calls 's'natas' or 'snorters.' I used to be able to get some o' the chunes as she played into my 'ead and sing 'em to myself about the 'ouse as I was at work; but, bless yer 'eart, yer can't do it with this classical music. It's all noise and what Thomas calls 'flinging yer 'ands all over the shop.' By shop, o' course, he means the pianer."

"There's somethink Miss plays as she calls Raff—which I s'pose is short for Riff-raff, which means the 'scum o' the earth.' I'm s'prised at Miss 'aving anythink to do with such stuff! Why don't she play, as she used to, the variations on 'Alice, where are you?' 'Cooty-maw,' and the 'Clutches de Monastery.' As I said, I likes a chune with a sweet hair like 'In the glooming,' or else one as you can dance to, like a polker."

"Then you should be 'ere of a hev'ning, when there's a musical 'at'ome,' and they begins to play what they calls 'String Quadrets.' You never 'eard sich a noise in all your life! Three gents sits down and plays on their fiddles, and another gent 'as what they calls a violincellar—one o' them big fiddles which they 'olds between their knees. And what I always says, Mrs Sudds, is this: If they can't 'old 'em decently under their chins, like any other fiddles (which, o' course, they can't), then what do they make 'em so large for? That's what I wants to know. What do they make 'em so big for? They don't seem to get a bit more noise out of 'em. It jest reminds me of a band I saw once, which there was one o' the musicians as couldn't get 'is inst'ument right. All the time the others was playin' he was sliding a long thing in and out, and, poor feller, do what he would, he couldn't get it in its place! Why can't somebody set to work and improve some o' these musical inst'uments?"

"Well, as I was going to say, you should jest 'ear 'em play them quadrets! All the gents does jest what they likes, and doesn't take no notice of none of the others. Sometimes one's playing, sometimes two, and sometimes all of 'em. It don't seem to make any difference, for if one stops all the others goes on jest the same while he sits lookin' at 'is music like a statute. And all the ladies and gents sits and listens, and pretends they like it; and one says 'Aint it 'eavenly!' and another says, 'Ow exequently rendered!' which I knows is a falsehood, for, as I says to myself, they can't even keep together and all play the same chune. When they've finished, everybody says, 'O, thank yer!' and I 'eard one gent say as 'ow it was a 'wonderful composition,' which Thomas says he must 'ave meant the stuff they rubs on the fiddle-sticks."

"Once, when Miss was playing the pianer, a young gent asked 'er who was the 'composer,' and she says, 'O, it's only a little bit by a Shoe-man.' I should like to know what she knows about shoe-makers, and I don't see why they shouldn't make as good music as any other people. My young man's brother is 'prenticed to the shoe-making, and he plays the German concertina beautiful, which he says it is the English National Instrument!"

"But there's one thing as she plays that I do like. It's a march; she calls it 'Ten-horser,' only in one part 'o the chune she can't play the left 'and proper, and 'stead of keeping time with the right 'and she drags it about anywhere, as if she was trying to find the right

notes. Thomas says it's 'runs in the bass,' but he don't understand nothink about music."

"If you want just to 'ave the 'blues,' Mrs Sudds, as they calls it, you should 'ear Miss play them Choppin's 'Knock-downs' and what she calls Box' Fugues! As I said before, its perfect sickenin'!"

"I don't know what music's coming to in these 'ere days. Why, it was only last week I 'eard Miss say

'Music's got charms to smooth the savage beast,'

and I says to myself, 'P'raps it 'as,' but you mark my words, Mrs Sudds, if they gets smoothing 'im with much o' that classical music he'll turn on 'em some day, as sure as my name's — There's Miss a-ringing for me! You'll excuse me, wont you, Mrs Sudds? As Miss says, 'Oh! Reservoir!' and mind what I said about the warshin'!"

BERLIN.

(Correspondence.)

The second concert of the Philharmonic Orchestra introduced an important novelty in the shape of a Symphony in F minor, by G. W. Raucheneker, of Winterthur. The work, consisting of an "Allegro ma non troppo," an "Adagio con espressione," an "Allegro impetuoso," and a "Moderato Allegro assai," though not remarkable for any particular power of imagination, is a pleasing and thoroughly musicianlike production. The composer himself conducted, and had every reason to be satisfied with its reception.

The first of the Subscription Concerts of the Royal Academy of Arts, as the High-School Concerts are at present designated, took place on the 12th inst., under the direction of Joseph Joachim, the orchestra being, with a few exceptions, the Philharmonic. The programme comprised all well-known orchestral works: Haydn's Symphony in B flat major; Schumann's overture to *Genovefa*; and Beethoven's Symphony in F major, No. 8. Joachim himself played, moreover, a hundred-years-old novelty in the shape of a Violin Concerto by Mozart.

On the 13th inst., Herr Bilse produced his first grand novelty this season: a *Nordische Suite*, No. 5, in A major, by Asger Hamerik, now director of the Musical Department of the Peabody Institute, Baltimore, U. S. Like Herr Raucheneker's Cantata already mentioned, it is not over rich in fancy, but is fluent, and effectively scored. It contains five movements: Introductory Allegro, "Auf dem Meere;" Andante con Moto, "Serenade;" Scherzo; Andantino; and Finale, "Lob des Meeres." "If," says the critic of the *Neue Berliner Musikzeitung*, "no especial individuality is apparent in the work, and no specific northern character similar to that in the compositions of Niels Gade and Hartmann, it is, nevertheless, the production of a richly gifted man, and the performance repaid all the pains taken with it."

On the 15th inst., Herr Joseph Kotek, assisted by the Philharmonic Orchestra, under the direction of Joseph Joachim, gave a concert in the rooms of the Singakademie, when he achieved the feat of playing successively amid enthusiastic applause three entire violin concertos, namely: the Concerto in G minor, by Max Bruch; the "Concert in Ungarischer Weise," by Joachim; and the E minor Concerto by Mendelssohn. How the Philharmonic Orchestra acquitted themselves under the conductorship of Joachim, it is superfluous to state.

An interesting relic, the harp of the unfortunate Marie Antoinette, of France, is now in this capital. Fleury, the Queen's valet-de-chambre, took it with him as a precious memento when he fled to Germany. He was compelled by poverty, however, to sell it, and it passed into the possession of a lady in Brunswick, and then into that of a government official, who purchased it for his daughter, whose property it remained till she attained a venerable age. It at present belongs to Herr Gottschalk, dealer in objects of art, and may be seen in the window of his shop at the corner of the Mohrenstrasse and Canonierstrasse. It is not only interesting historically, but valuable as a fine specimen of the work turned out by the celebrated Paris musical instrument makers, Cousineau, Pere et Fils. It is most elegant in form. The body is inlaid with ivory on a beautifully lacquered ground. Over the harp there hangs a shawl of the Queen's, richly and tastefully adorned with flowers in flat silk embroidery. It was brought by the Queen's waiting-woman to Germany. From her it descended to her heirs, who presented it as a contribution towards the fund for erecting the Evangelical Church at Montreux.

DEUXLUFURT.—Herr Vogl, of the Theatre Royal, Munich, has a model farm here, and is said to be almost prouder of the milk he sends to market than of his greatest triumphs as a singer. He has just been awarded a silver medal for superior farming.

CRYSTAL PALACE CONCERTS.

Having begun their twenty-eighth season in attractive fashion with a first English performance of Dvorák's pianoforte concerto, the directors of the Crystal Palace concerts followed on, last Saturday, with a presentation of Raff's symphony in F minor, entitled *Autumn*. This work is one of four, respectively named after the seasons of the year. Three of them have now been heard at Sydenham, and only *Winter* remains for introduction—a ceremony which shortly awaits it if, as stated, the manuscript is in the publisher's hands. With regard to the complete set, some observations in Saturday's programme book point to a likelihood that they constitute an "organic whole," and that, consequently, "a proper understanding of the poetical purport of any one of them can only be arrived at by reference to its fellows." Were the composer living, he would hardly like being credited with a tetralogy on no better ground than more or less vague parallelisms such as the writer indicates. Undoubtedly the four symphonies, when we have them, will make a whole—they will compass the "revolving year;" but each of the three parts now before us is complete in itself, having no sort of connection with the rest beyond that of place in a sequence. We point this out, because it is well to be on guard against the placing imaginary difficulties in the way of a composer's work. If it be true that the poetical purport of Raff's *Spring* demands for proper understanding knowledge of and reference to his *Summer*, *Autumn*, and *Winter*, we are sorry for the master's choice so to handicap himself and his music. We want no more tetralogies, whose huge forms, like Satan's in the sea of fire, sprawl "many a rood." If, on the other hand, and as we contend, *Spring* and its companions are, with the qualification already stated, independent things, they only suffer harm from speculative remarks tending to involve each with the rest. In *Autumn* another example of Raff's programme music is, of course, presented. Two of its movements—the second and fourth—are professedly descriptive, the one of a dance of phantoms, the other of a hunt. The first and third movements belong, however, to a higher order of art, aiming at the expression of emotions rather than the suggestion of scenes. Yet even these are labelled; the opening *allegro* being described as "Feelings and Impressions," while the slow movement is entitled "Elegy." It seems a pity that Raff should have thus persisted to the end in working on the comparatively low ground of a "programme." Of the eleven symphonies from his pen already published no more than three are examples of abstract music, the remainder illustrating a sequence of stated scenes or events. Beethoven was satisfied with a programme for only one of his nine symphonies; but while, in mentioning this, we suggest a comparison, to make the comparison would be hardly fair. Each composer knew where his strength lay, and acted accordingly. Strong man that he was, Beethoven needed no stimulus from material pictures or the imagination of poets, and he felt able to do much better work than painting over forms provided for him, like a colourer of photographs. He could carry his art far outside the material universe, making it speak of that which to every other is unspeakable. If Raff felt himself unequal to this—if he could better deal with things of the earth earthy, he wisely limited his action to the lower sphere in which his labours are so prominent.

The *allegro*, "Feelings and Impressions," is by far the best part of the work. Its form is complete, its subjects are melodious and expressive, the music is tinted, so to speak, by the touch of melancholy yet beautiful autumn, and its technical merit places it amongst the best examples of an accomplished master. We may not find here the epic breadth and grandeur which are desirable, if not imperative, in the first part of a symphony, but we do recognize a charm arising from symmetrical construction, poetic thought, and graceful, scholarly statement. The *allegro* has the further advantage of being suggestive without approaching the pictorial, in this matter resembling the opening movement of Beethoven's *Pastoral*. With the instinct of genius, Raff has caught and infused into his music the spirit of the autumnal season—a spirit unperceived, perhaps, in the sense that it can be pointed out and described, but none the less felt. The "Dance of Phantoms," which stands for a *scherzo*, belongs to a different order. We are told: "This is no dance of fairy sprites of a light and airy kind, but of more substantial spectres, denizens of the nether world." Accepting the statement, it is clear that the revellers belong to the most amiable of their kind, and are such as might be allowed out for the purpose of making merry in an autumn glade. Just enough of "nether-world" suggestiveness gives character to the music, which otherwise is not only interesting but pleasing; Raff's mastery of orchestral resources so appearing on every page, as that those who refuse to concern themselves with phantoms from the lower or any other world may watch the progress of the movement with unflagging pleasure. The "Elegy," or lament over the departing glories of Nature, is somewhat

fragmentary in character, owing to the employment of more themes than can be brought into a symmetrical and well-balanced design. Some of the subjects are tenderly melodious, and all of them are adorned by graces of expression; but, besides the objection already stated, it may be urged that Raff fails to get below the surface of his theme. He laments the withered flowers and falling leaves like a sentimental girl, who merely feels the loss of beautiful and pleasant things. Another kind of lament is possible with such a text. Coming to the finale, we shall pass it by with few words. It is a clever bit of musical realism, so plainly put forward that no mistake can be made by the hearer. But are we to accept music of this kind as properly symphonic? Assuredly not, though a dozen masters gave it the weight of their names. True symphonic art rises far above the story of a run with anybody's hounds, and Raff's finale is in its very conception an insult thereto. Taking *Autumn* as a whole, our verdict upon it must be one of much modified approval. It is not a great work, and faults of taste and judgment disfigure it, but in each movement there is great and obvious merit such as will suffice for a general recommendation. The performance, ably conducted by Mr. Manns, was up to the highest Crystal Palace standard. Careful rehearsal had evidently been given to the work, and by this not only the music but also the executants were benefitted.

Besides *Autumn*, the programme contained the overture to *Die Zauberflöte*, Beethoven's Concerto in E flat, Miss Helen Hopekirk taking the solo instrument with fair results; and a selection from *Die Meistersinger*. Mr. Maas being absent through illness, Gounod's "Lend me your aid" and Mozart's "Dalla sua pace" were efficiently sung by Mr. J. W. Turner, at short notice.—D. T.

THE NEW OPERAHOUSE.

The auditorium of the Metropolitan Opera-house, Broadway, and Thirty-ninth Street, New York, will present a very different appearance to that of the Academy of Music, in that it has no boxes which are especially prominent, as are the so-called proscenium boxes. In other words, the line of proscenium boxes is continued all the way round the house; there are three tiers, the lowest of which circles the back of the parquetry. On either side of the proscenium-arch on the parquetry floor, slightly raised from the parquetry, are six "baignoir" boxes, very commodious in size, and well adapted for large family or theatre parties. There are three tiers of boxes—the parterre, the first tier, and the second tier. The parterre is about nine feet above the parquetry. It takes the place of the Academy balcony, but is elevated further above the parquetry. Under this parterre is the corridor leading to the parquetry entrance. Back of this parterre, as well as back of the other box tiers and balcony (above which latter is the family circle), are corridors nine feet in width, and about the same in height. At the Academy there is only the parquetry corridor, or lobby, and the corridor or foyer on the box-floor, which does for all three tiers. In the Metropolitan Opera-house there will be a spacious corridor back of each floor of the auditorium excepting the gallery, which has a promenade of moderate dimensions. On each corridor are ladies' dressing-rooms, and gentlemen's smoking-rooms, which will be handsomely furnished and fitted with every modern convenience. It is also intended to have *cafés* opening on the box-tier corridors.

The balcony (there are three rows of boxes under it), with roomy seats, will accommodate from 800 to 850 persons, and the gallery or family circle will seat about 1,000. The entire seating capacity of the house is estimated at 3,200, which is about 200 more than the Academy will seat. The boxes are distributed as follows:—*Baignoir*, or proscenium boxes, 12; parterre (circling the house back of the parquetry), 36; first tier, 37; second tier, 37. Total number of boxes, 122. The boxes at the Metropolitan Opera-house will be very roomy; each one might seat ten persons, but will be prepared to seat only six. Each box has connected with it a private *salon* prettily furnished and hung. The partitions between the boxes will be moveable, so that if at any time it is necessary two or more boxes can be thrown together.

Off each of the three ground floors or entrance vestibules will be handsomely furnished rooms for ladies and others for gentlemen. The principal room for ladies is on the left and that for gentlemen on the right of the Thirty-ninth Street vestibule. Doors of these and of the other vestibule rooms open into the parquetry corridor. There are also hat and cloak rooms on either side of the Broadway vestibule and a large room for gentlemen on the left of the Fortieth Street vestibule.

Special attention will be paid to the elegance of the decoration and general comfort of the foyers above the vestibules. The main foyer is over the Thirty-ninth Street vestibule, on the same floor as the second tier of boxes. It is 85 by 33 feet, and is conveniently

arranged in connection with an adjoining parlour, so that the parlour can be used as a stage and the foyer as an auditorium for lectures, recitals, private theatricals, &c. There is also a fine foyer on the same floor over the Fortieth Street vestibule, adjoining which are ladies' and gentlemen's dressing rooms and reception rooms.

The stage end of the Operahouse is separated from the auditorium by a brick wall four feet in thickness. The stage is one of the largest in the world. It is twenty-two feet deeper than the stage of the Academy, and the distance between the side walls is twenty-two feet greater than obtains in the Academy. The height from the back of the stage to the rigging loft is ninety-one feet, which is twelve feet more than at the Academy. The stage will be fitted with every scenic improvement, and its immense proportions certainly will give a grand opportunity for heavy sets and fine spectacular displays. Under the stage is a sinkage of thirty feet, to be used for stage machinery and for the sinking of the flats through the stage. The sinkage under the Academy stage is but nine feet. The proscenium is not arched, but is built square, and measures about a foot each way more than does that of the Academy. The place for the orchestra is built partly under the stage—that is to say, about half of the orchestra will play under the stage and the rest in the usual place for the instrumentalists in front of the footlights.

On the corner of Thirty-ninth Street and Seventh Avenue—the building extends from Broadway to Seventh Avenue—are six small stores or offices, over which are the artists' dressing rooms, hair-dressers' and customers' rooms. There are four stores or offices on the corner of Fortieth Street and Seventh Avenue, and over them are dressing rooms for choruses, coryphées, and ballet, sewing rooms, carpenter's shop and scene room.

Although the building is considered absolutely fire-proof, every preparation has been made for possible emergencies. A large tank, which will hold 5,000 gallons of water, is situated on the roof over the stage, which supplies the pipes, which are carried all over the house and which are fitted with fusible automatic tips which are acted on by the heat. These pipes are connected with others outside the building, so that the fire engines would be able to attach hose to them and distribute streams of water upon all parts of the interior. The curtain opening will be provided with an iron curtain to be used in case of fire.

Among the many attractive features of the Metropolitan Operahouse are the spacious promenades on the flat roofs on Thirty-ninth and Fortieth Streets, which are approached from the balcony corridor. In the hotel building, which is shortly to be erected, there will be a large assembly-room on the Thirty-ninth Street corner, forty-two feet wide by eighty feet long, and on the Fortieth Street side will be a large dining-room. The assembly-room can be used *en suite* with the foyer and parlour over the Thirty-ninth Street vestibule, and a broad passage-way will lead from the assembly-room to the dining-room. This fine suite of rooms is expected to be in large demand for private balls and receptions. In large public balls the parquet will be boarded over, and the whole assembly-room floor—two floors above—can be used for dining-rooms, retiring-rooms, &c. There will be private dining-rooms on the floors above the assembly-room, and the rest of the hotel will consist of apartments. The architect is Mr Cleveland Cady.

I'LL TELL THE SWEET OLD STORY!

THE REPLY TO "TELL ME THE SWEET OLD STORY."

I'll tell the sweet old story	I'll tell the sweet old story
To-night, my love, to thee;	Of love that cannot die;
While shines Heaven's tender glory,	How, keeping fond guard o'er thee,
And peace folds land and sea.	My heart to thine is nigh.
Lean on my breast, and listen	For thou art on my bosom,
While I the tale shall tell;	And shalt for ever be,
And love's sweet tokens glisten	The first, the only, blossom
In eyes I love so well.	Which life hath yielded me.

I'll tell the sweet old story!

Life's pearls thereto belong;

'Tis all life's joy and glory:

'Tis all life's light and song.

Though oft my lips have spoken

The tender tale before,

Love's spell can ne'er be broken;

I'll tell it now once more!

Copyright.

SARAH ANN STOWE.

The management of the Théâtre de la Monnaie, Brussels, will have spent 150,000 francs on the getting-up of M. Reyer's *Sigurd* by the time that opera is ready for production.

DAVID'S DÉBUT.

IN THREE CHAPTERS.

CHAPTER I.

TRADE OR PROFESSION!

David had been born with a silver spoon in his mouth—that is, with a silvery tenor, or, more correctly, with an organ which subsequently developed that class of voice. Even in the earliest dawn of wailing infancy, as the old nurse swathed his little florid form in a panorama of flannel, she would declare that the child "had his father's own sweet voice." The mother, too, would smile and faintly assent from behind the bed curtains, for in gross flattery of this description maternity is ever credulous. The father, Mr John Johnson, was a well-to-do plumber—or, as he would now call himself, a "sanitary engineer"—in an English provincial town. Gifted with a good tenor voice, he sang in the cathedral choir, at a stipend of thirty pounds per annum. Doubtless he could have obtained many secular musical engagements, but gas pipes and drains drew off his attention. This was perhaps fortunate, for unless a man intends giving his whole heart and soul to the musical goddess, it is best not to woo her professionally. We have seen that Mr Johnson contrived to make money by his voice, but then it was on Sundays, and the plumbing was not interfered with. He was not one of those who take an active interest in music simply because they have a "voice." On the other hand, he possessed some little vanity—otherwise, indeed, he would not have been a tenor. It was not a great weakness, nor did he boast enough ambition to throw up his trade and transform his flirtation into a legitimate espousal of the vocal Muse. Mr Johnson was also impressed with the belief that the Platform spelt "risk," and that the Shop signified "competence." This creed he held when our hero was born, and he was of the same mind when Master Johnson had reached the age of fifteen.

By that time the boy's pleasing treble had merged into an equally sweet tenor. At school David had generally been selected by the master to sing solos on "breaking-up" days or other gala occasions. He had more than a fair share of youthful consciousness and self-love, which such distinction flattered. After his voice "broke" he joined a tonic sol-fa class, where the conservatism of the old notation was shown to be dispelled by the radicalism of the Curwen method—the "movable doh" being regarded as a gleam of sunshine irradiating the hitherto occult mysteries of the "stave." David, however, saw that the lines and spaces formed an excellent guide to the eye, in the configuration of a melody, and he studied to read the old notation on the sol-fa system. Procuring a copy of "Hymns Ancient and Modern," he hummed in sol-fa first the tunes he knew and, after accustoming himself to the changing positions of the scale, attempted to sing the unknown melodies. In a month or two David was able to sing a simple ballad at sight. In this respect he was ahead of his father, who walked by the "staff" unaided by the sol-fa crutch.

When David left school he entered his father's shop. At this time he had no penchant for the plumbing and gas fitting, nor had he a liking for any particular trade. Tastes, like vices, sometimes require time to mature. As for David's voice, Mr John Johnson took a pride in it. He encouraged the youth in his musical studies, and once or twice procured him the great honour of assisting in the Cathedral choir. This fanned the embers of aspiration in the young fellow, and he began to cherish secret hopes of one day being a public singer. What is inexcusable or inexpedient to a man in mid life may be pardonable in a lad of sixteen. The professional path had been somewhat blocked to Mr Johnson, but was comparatively open to Master David. The latter blurted out his aspirations one night at a family symposium.

"The more I think of it, father, the more I would like to make my living as a singer."

"Nonsense! You've a lot to learn before you could appear in public. Even supposing, it's far better in any case to have a trade at one's finger-ends."

"Yes," chimed in the mother, with what she took to be unanswerable argument. "Look at your father. Did he want to go gadding about the country without a settled home? Do you think he'd have been able to keep us all in this respectable position if it hadn't been for the shop?"

"But," pleaded David, "all public performers must have commenced at some time, and all singers have not been at a trade."

"Dave, Dave," interjected his sister Lucy, his elder by three years, "why will you talk so foolish? Just because I can play pa's accompaniments and yours, I'm not dying to be a professional!"

"Huh!" retorted David, with a younger brother's license, "you'll be like all the rest, getting married soon, and that'll be the end of you."

"Give over that now," said Mr Johnson, with some sternness;

"it leads to nothing. I'm perhaps to blame for these notions of yours, David; but you mustn't think of public singing for a while yet. Help me in the shop at least for a year or two, and in return I'll let you go and take singing lessons at once."

"And oh, David dear," sighed Mrs Johnson, looking up from the mending of a pair of trousers, "never, never forget that business is the great thing in this world."

(To be continued.)

COVENT GARDEN PROMENADE CONCERTS.

On Saturday, the anniversary of the death of Michael W. Balfe, a Balfe Night was given at these concerts. The overture to *The Siege of Rochelle*, the first opera produced by Balfe in London, 1835, and the overture to *Il Talismano*, his last work, brought out in an Italian version in 1874, four years after his death, formed a sort of framework for the first part. A selection from *The Siege of Rochelle*, with solos for clarinet (Mr Egerton), oboe (M. Dubrucq), flute (Mr W. L. Barrett), cornet-à-pistons (Mr Howard Reynolds), and ophicleide (Mr Hughes), was remarkably well played and highly appreciated. There was also a *potpourri* of melodies from *The Enchantress*, *The Bohemian Girl*, *The Daughter of St Mark*, *The Rose of Castile*, *The Maid of Artois*, and *The Maid of Honour*, excellently arranged for orchestra and military bands by Mr F. Godfrey, as well as a popular selection from *Satanella*, and the overture to *The Bohemian Girl*. Several vocal pieces were given, all of which were received with the greatest enthusiasm. The programme, originally of liberal proportions, was extended by the encores demanded and accepted. Miss Rosie Leo sang "I dreamt that I dwelt in marble halls" in the first part, and a charming ballad called "The Bells," also by Balfe, in a very successful manner. Miss Edith Millar was heard in "The power of love" and "My love far away." Mr Harper Kearton, who made his first appearance this season on this occasion, gave a large amount of pleasure by his singing "You'll remember me" and "Good night, beloved." Signor Foli was encored in both his songs, "The peace of the valley," from *The Siege of Rochelle*, with cornet *obbligato* by Mr Howard Reynolds; and "The heart bowed down." The compliment paid by the audience was more directed to the songs and the *obbligato* part in the first than to the singing, for Signor Foli was not in good voice, and was by no means equal to his customary form. There were several miscellaneous items, including a violin solo by Mr Viotti Collins, and Mr Gwyllyn Crowe's new waltz, "In the moonlight," and a galop called "Saucy Kate," also from the same melodious pen. Mr Crowe conducted with the skill which comes of intimate knowledge and the taste which arises from a just appreciation of the work in hand. The reception accorded to the several pieces was most enthusiastic. The popular love for Balfe's music was demonstrated, not only by the welcome accorded to the works, but also by the fact that the concert was the most successful of the season. The house was crammed. No less than 4,500 persons paid for admission into the shilling seats before ten o'clock, and many more afterwards. As every part of the seating was occupied, the receipts must have been unusually good, and the popularity of the undertaking distinctly shown in a substantial manner. Canon Duckworth, on the occasion of the unveiling of the monumental tablet in Westminster Abbey on the same date last year, said that Balfe "had been a minister of the purest delight and recreation to the masses of his countrymen. Sterling artist though he was, he had those popular gifts which appeal to all. We require no 'Balfe Society' to interpret him. It is that inexhaustible tunefulness of his, that fund of bright spontaneous song which has endeared his works to hearers of every class, and his simple glowing ballads, with their mingled sunshine and pathos, will be the delight of other lips and other hearts' than those of this generation. They have found their place in the affections of the English people as 'things of beauty,' and will remain 'a joy for ever.'" The extraordinary success of the Balfe Night at Covent Garden is a proof of the appositeness of these words and of the truth of Balfe's music. The Promenade Concerts, which have been going on since the beginning of August, have drawn the largest audiences for years, the manager, Mr W. F. Thomas, conducting his operations with the greatest liberality. He has been able to secure the services of Mr Sims Reeves and Mr Santley for one of the con-

certs to take place on the 29th inst., for which occasion special preparation and arrangements have been made, in order to render the event a worthy one.—*Morning Post*.

MOZART'S MASS IN C MINOR.

(To the Editor of the "Musical World.")

SIR,—In your last issue Mozart's Mass in C minor is spoken of as written in 1771—the composer being then fifteen, and as giving great promise for his future works. Allow me to enquire if this is the composition alluded to in a reply to my enquiry in 1839, addressed to the publisher, M. André, of Offenbach, relative to the composition of the great master in C minor, in 1783. If so, the letter being in my possession, if agreeable to you to insert, I shall be happy to forward you a copy for early appearance in *The Musical World*.—Yours truly,

R. ANDREWS.

14, Park Avenue, Longsight, Manchester.

[Our correspondent is referred to the Chronological and Chromatic Catalogue of Mozart's Works.]

AN OLD SONG BY J. MILLER.—1714.

A fool enjoys the sweets of life,	But should, through love of change, her
Unwounded by its care;	Her favorite bantling cross, [wheels
His passions never are at strife,	The happy fool no anguish feels,
He hopes, not he, nor fears.	He weighs, nor gains, nor loss.
If fortune smile, as smile she will,	When knaves o'erreach and friends be-
Upon her booty brood,	Whist men of sense run mad, [tray,
The fool anticipates no ill,	Fools, careless, whistle on, and say,
But reaps the present good.	"Tis silly to be sad!"

Since free from sorrow, fear, and shame,

A fool thus fate defies,

The greatest folly I can name

Is to be over-wise.

On the 9th inst., Miss Emma Thursby, assisted by the Chevalier de Kontski as pianist, gave a concert in the Tabernacle, Jersey City, U.S., and on the 12th, sang at the Brooklyn Academy of Music.

MR AND MRS GERMAN REED'S ENTERTAINMENT.—The popular quintet company, so pleasantly identified with many amusing afternoons and enjoyable evenings, may be now found once more happily reinstated at St. George's Hall, Langham Place, with as lively a programme as the admirers of refined mirth and tuneful minstrelsy can possibly desire. While the first portion of their entertainment affords the audience an opportunity of renewing an acquaintance with *Treasure Trove*, produced in the later part of last season, and giving Miss Fanny Holland, Miss Marion Wardroper, Mr North Home, Mr Corney Grain, and Mr Alfred Reed ample scope for their ability as interpreters of Mr Arthur Law's diverting libretto and Mr Alfred J. Caldicott's pleasing melodies, two novelties are additionally provided. In his new musical sketch entitled *On the Thames*, Mr. Corney Grain gives a vivid description of his experiences as a householder at a secluded village on the banks of the river. Bringing all his resources of artistic imitation by voice, manner, and musical accompaniment into requisition, Mr Corney Grain keeps his listeners in the merriest mood as he tells them of the various troubles and annoyances that beset him at the holiday haunt he had selected. Dogs and poultry disturb his slumbers, wasps swarm upon him at breakfast, and a vivacious page, remarkable for high spirits and pantomimic proclivities intrudes upon him at every hour of the day. Besides a supposed Italian legend cleverly embodying a familiar music-hall chorus, and a quaint ditty about three anglers who sat in a punt from youth till age without ever catching any fish, the audience are treated to a humorous recital of the persecution endured from a visitor with a mania for singing supposed comic songs, and illustrations of the peculiarities of various vocalists who appeared and sang at a concert given for a local charity. The programme now concludes with a slight sketch *A Water Cure*, written by "Arnold Felix," and furnished with agreeable music by Mr George Gear, so long associated with this establishment. The scene represents a drawing room in the Hydropathic Institution of a certain Dr Douche, and the result of a series of misunderstandings among the visitors and patients is shown in the application of the old rule that it is best to believe nothing we hear and only half of what we see. The excellent support given by Miss Fanny Holland, Miss Marion Wardroper, Mr North Home, and Mr Alfred Reed, who is furnished with a congenial part in which he exhibits an abundance of drollery, secured for this little vaudeville a very cordial reception.—*D. T.*

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 27, 1883.

CHERUBINI.

(Continued from page 661.)

It strikes me that a great deal might be said on the thesis advanced by Fétis. Even supposing—though no person ever noticed such a thing—that Cherubini experienced such difficulty in expressing and explaining himself, it seems to me that he wrote with sufficient clearness, precision, and correctness, to require no one's aid under the circumstances. On the other hand, I believe that his probity as an artist was too complete and absolute to allow him to commit a fraud of this description, and cause him thus to deceive the public. Moreover, there was no idea connected with this publication of any third person's speculating in it, for, as was the case with most of his other works, Cherubini's *Cours de contrepoint et de fugue* was published at his own expense, "aux dépens de l'auteur," as would have been said then; consequently, he knew perfectly well what he was doing, and was the object of no solicitations in the matter. Lastly, here is something which strikes me as being of a nature to dispel all doubt as to Cherubini's complete paternity in this treatise; it is a Note written by him relative to the latter, and found among his papers. It has every appearance of having been written for presentation to a Committee of the Academy of Fine Arts simultaneously with the work itself:

"It is an error to believe that there are two kinds of counterpoint, viz., the German and the Italian. There is, on the contrary, no difference, for counterpoint is unique and the same in all countries. See the treatises published by Fux, Albrechtsberger, and Beethoven, in Germany; Father Martini, Father Mattei, and others, in Italy; as well as Fétis and myself, in France. All these treatises contain exactly the same principles and the same precepts. Counterpoint is, so to speak, the veritable grammar of musical science. It is by counterpoint that the faculty of composing purely and vigorously is acquired. Thus, when a man is thoroughly master of counterpoint and fugue, he is certain of being an accomplished composer; he then knows sufficient to give himself up to the impulses of genius and imagination, to undertake what is called high composition, either vocal or instrumental. It is then that the Italian, German, or French style may be embraced, according to the choice, taste, and liking of a young composer. But he must, above all, have learned counterpoint as mentioned above. I hope that the committee, to whom I submit these observations, will do me the honour of appreciating them, and show me due justice on account of my musical experience. I here, therefore, make my profession of faith by declaring, that in this Treatise on counterpoint I carefully follow the same principles as the Fuxes, the Albrechtsbergers, the Martinis, the Matteis, and innumerable others. I desire that instruction in counterpoint shall form part of the course of study in the establishment which I have the honour of directing.

"L. CHERUBINI."

The Note which the reader has just perused suffices, I think, to reduce to their true value the reflections made by Fétis.

Having spoken of the fugue, I will conclude this chapter by an anecdote which, at the time, made a great noise in the Conservatory, and which, while supplying a sample of Cherubini's self-willed and authoritative temper, will prove simultaneously that no one is always secure from error, and that the strongest and most robust may fall into it like other mortals. I borrow the little story from Eugène Gautier, who published it, some years since, in the *Journal Officiel*:

"In 1835, it was a great time at the Conservatory for fugue and counterpoint. Cherubini's pupils, who, in their turn, had become professors, filled the school. Among them were Kuhn, Batton, and X—, the celebrated professor of singing. X— had made a fortune. Despite the reputation of frivolity which he had earned by his works, he was an accomplished musician, whose advice was often sought at the time of the examinations.* One day Cherubini

* I do not know why Gautier makes a mystery of this artist's name, who was none other than Panzeron. It is true that Gautier is mistaken on one point: Panzeron was never a pupil of Cherubini's.

had prepared for these examinations a subject for a fugue, a kind of riddle to be solved by the answer. Cherubini came in, and, having looked over the work of one of the competitors, declared that he was wrong. X— was not of the Master's way of thinking, and requested that the matter might be explained. Cherubini hereupon flew into one of the passions for which he was celebrated. X— stood up for his opinion; Cherubini was obstinate, and declared the answer was a failure. Benoist then entered and took his place.† X—, approaching him, said: 'How would you answer this?'—'Why, so,' replied Benoist, adopting X—'s version.—'Then,' said X—, triumphantly, 'you would be plucked!'—'Who says so?' asked Benoist, surprised.—'Why,' replied X—, with bitterness, pointing to Cherubini, and forgetting in the heat of discussion his profound respect for his old master, 'Papa does.' At this irreverent reply, Cherubini darted a glance at X—; only one! But that glance which had met the eyes of Bonaparte showed Cherubini's pupil so plainly the mistake he had committed that the discussion instantly ceased. X— sat down in great confusion, and the examination was declared null and void. On this occasion it so happened that Cherubini was wrong.‡

XXI.

CHERUBINI'S LAST COMPOSITIONS.

From 1816 to 1830, Cherubini, entirely devoted to the obligations imposed upon him as Master of the Chapel Royal, and then to the duties incumbent on him as Director of the Conservatory, busied himself exclusively with the composition of sacred music. Not that he was not on several occasions begged to return once more to the stage. For instance, Guilbert de Pixérécourt, author of the drama called *Les Mines de Pologne*, from which the libretto of *Paniska* had formerly been taken, often expressed to him a wish to recover a portion of what was his, by adapting the score for the French stage, and bringing it out, arranged and retranslated, at the Opéra-Comique. Though Cherubini was not particularly charmed with the notion, he ended by authorizing the attempt to be made; but, when he began to set about it seriously, and read his score over again, he acquired the conviction that it did not possess the qualities necessary to succeed before a French audience. He stopped, therefore, the work commenced, and the project was definitely abandoned.

The July Revolution, by doing away with the music of the Chapel Royal, restored Cherubini, comparatively speaking, his liberty. He hereupon found himself the object of fresh solicitations. In the first place, he was asked to take part in the music of a three-act opera, *La Marquise de Brinvilliers*, the book of which had for authors Scribe and Castil-Blaze, while the score was to be written by some ten composers or so; he consented to supply the introduction of the work, which had gathered around it the names of Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Herold, and Paer, and which was first brought out at the Opéra-Comique on the 31st October, 1831. This matter possessed no importance for Cherubini. But Scribe and Mélesville had, some time previously, endeavoured to obtain his adhesion to a project which would effect his return to the stage in a much more serious fashion.

The reader will recollect that, in 1793, Cherubini wrote the score of a three-act opera, *Koukourgi*, of which only the overture and a portion of the last *finale* were wanting. Why was the work never brought out? This is what no one to-day can tell. One thing, however, is certain, namely—That the libretto was supplied by Duveyrier, father of the ingenious and fertile dramatic author who made himself known under the name of Mélesville, and that, wishing to derive some profit from the paternal prose, he suggested to Scribe, his usual literary colleague, the idea of joining him in re-arranging the book of *Koukourgi*, which no longer suited the taste of the day, and of making the public acquainted with Cherubini's music. The two authors called upon the composer, and explained to him their desire, to which he appears to have agreed without requiring much pressure. As is invariably the case under such circumstances, they were to follow almost exactly the original course of the story so that the situations might be reproduced, and thus the sense of the music and the form of the musical numbers not changed. But, as is, also, invariably the case, changes and modifications cropped up in the course of the work, and the musician was bound to have his share of them.

† Benoist was for half a century Professor of the Organ at the Conservatory.

‡ *Journal Officiel* of the 17th July, 1877.

Thus Cherubini was obliged to write for the work thus transformed a large number of new pieces. Then, *Koukourgi* was in three acts only, while *Ali-Baba*—such were the new title and subject adopted—was in four, preceded by a prologue; moreover, the work thus remodelled, and first destined for the Opéra-Comique, was eventually taken to the Opera and naturally subjected to fresh modifications and important alterations. It was not, consequently, till after the lapse of several years that it could possibly be brought out.

Though *Ali-Baba* was not produced before 1833, I have obtained proof that the transformation of *Koukourgi* was commenced long before. This proof was furnished by a letter of Cherubini's, of which I have not, it is true, the text before me, but which was included in a sale of autographs, and which the Catalogue of the sale analysed in the way we shall see directly. The letter is addressed to Mélesville, "at Monsieur Scribe's," and dated from Paris, 15th July, 1830: "A superb and very interesting epistle," says the Catalogue, "exclusively relating to his opera of *Ali-Baba*, the last of his dramatic works. Scribe and Mélesville, the authors of the libretto, were pressing him to complete the music. He asked for time; circumstances appeared to him unfavourable (the July Revolution burst out a fortnight afterwards), and the Opéra-Comique had no artists to interpret the piece. They who have talent and are still young can afford to experience a defeat; but he, who is old, and who looks upon this score as his last dramatic effort, cannot terminate his career by a failure, which he considers certain."*

(To be continued.)

IOLANTHE.

(Delayed in Transmission.)

Iolanthe is an advance on *Patience*. The musicianship is masterly, the orchestration delicious; and what invention! Where does Sullivan get all that melody from? It never stops in *Iolanthe*. Gilbert is more Gilbertian than ever, and nothing need be added. The song of the Chancellor when, in the other act, he bewails his disturbed slumber, is immense—there is something quite weird and impressive in the orchestral accompaniment. It is a masterpiece. By the way, what occurs in the orchestra at the words, "For you dream you are crossing the Channel, and tossing about in a steamer from Harwich"—? it is a pure salt inspiration from the sea, which is strange and beautiful.

Again, what a perfect jewel, poetically and musically, is *Iolanthe's* appeal to the Chancellor on behalf of her son! The feeling and form of the poem is "simply perfect," while the music is positively charming. I must quote:

He loves! If in the bygone years
Thine eyes have ever shed
Tears—bitter, unavailing tears,
For one untimely dead—
If in the eventide of life
Sad thoughts of her arise,
Then let the memory of thy wife
Plead for my boy—he dies!

He dies! If fondly laid aside
In some old cabinet,
Memorials of thy long-dead bride
Lie, dearly treasured yet,
Then let her hallowed bridal dress—
Her little dainty gloves—
Her withered flowers—her faded tress—
Plead for my boy—he loves!

There is your true poet. To say that a rarely gifted musician wastes his time and lowers himself and his art by setting music to the dramatic productions of an extraordinary genius like Gilbert, is to talk sheer nonsense. Dolkau.

* Catalogue of a Sale of Autographs, the 26th May, 1877.—Paris, Gab. Charavay, 1877, 8vo. Another letter of Cherubini's, which I shall have occasion to quote further on, also supplies the proof of the long time needed for producing *Ali-Baba* on the stage.

MR WALTER BACHE'S PIANOFORTE RECITAL.

Mr Bache, in carrying out his mission for the diffusion of knowledge of the works of his beloved master, Franz Liszt, has proved himself an ambassador constant and valiant. At the commencement of the campaign a certain daring in the herald was necessary, as the composer Liszt was held in dread, by reason of the disturbance he was raising in the fair realms of art. Musicians then looked upon him as a destroyer of cherished things, and, as their resentment was in proportion to their fears, it needed a really intrepid spirit to prosecute the attempt to force what was thought subversive theories and practices upon an alarmed and excitable tribe. Now Mr Bache, having the necessary pluck, has succeeded in gaining many patient hearings for Liszt; indeed the large audience at St James's Hall on Monday last appeared to some slight extent in agreement with the able executant as to the quality of the works under consideration. Opposition, therefore, has so far been silenced, but Mr Bache has now another and a worse enemy to face, and that is indifference. The avalanche, which in the distance threatened to destroy, turns out after all as harmless as a ball of melting snow. The works of Liszt do not well stand familiarity; the overpowering grandeur proves little else than empty bombast, and, consequently, angry dissent is changed into forbearance and inattention. Will Mr Bache be able to subdue these inert foes? Time will tell; but the chances are decidedly against him. Should he even transcend the able interpretation he gave of the "Sonata in B minor" on Monday last, he will then be a long way from procuring for it thorough and hearty appreciation. And why? Because no earthly being could transform the ugliness, say of that which stands for the first movement, into beauty. We are told in the "analysis" that the "Sonata" represents an heroic spirit, wrestling victoriously with adverse fate, until subdued by gentle influences. As the mental effort of following a comparison sometimes gives interest to subjects otherwise without charm, let the biblical Samson stand at present for the strong man in Liszt's parable. Notice then there is nothing of the hero about his gait, for he stumbles grievously! But perhaps he is, at the time, carrying the gates of Gaza, and the loud jerky phrases show how much he totters and groans under the burden. One cannot but be moved by such cruel sufferings. Now, however, his lengthened journey is over, and, as Delila enters upon the scene, falls and bruises are supplemented by rest and charms. Listen to the long discourse of love that leads to delight and rapture, until at last the strength of the hero, as Herr Louis Koller says in the book, "is smelted." But look, Samson is called to action again, and, in the tumult of the themes, see he sinks beneath the tumbling ruins! How welcome now the soft music which mourns his fate, and concludes the sonata! Indeed the composer invariably appears to best advantage in music of a delicate and fanciful kind. In such order of compositions a full share of his mother's nature is manifested. Not that it can fairly be said Liszt shows feminine characteristics in his music; at the same time there is nothing in it of the truly heroic. Therefore he is seen at best advantage in works like "Bénédiction de Dieu dans la solitude"—which, by the way, Mr Bache played on Monday with rare charm and power. However much one may differ from the accomplished pianist as to the merits of the works to which he has devoted his life, yet none can remain insensible of his untiring energy, highly trained capacities, and conciliating amiability. Miss Ambler introduced, with great success, a song "Lorely" (Liszt), the words of which are prettily translated from the German by Miss Constance Bache.

PENCERDD GWFFYN.

MR FRANK BODDA.—It should have been mentioned in the article on Balfe's *Mazeppa*, addressed to us from one of our Margate correspondents, that the conductor was Mr Frank Bodda.

MR F. H. COWEN has postponed his visit to America for the present; nevertheless, his cantata, *St Ursula*, will be given in New York by the "Oratorio Society," on the 22nd of November next. Mr Cowen is about to visit Germany once more for the performance of his Scandinavian Symphony, at Cologne, Dresden, and Frankfort-on-the-Maine, which will absorb the larger portion of his winter.

MDME MINNIE HAUKE has of course been interviewed since her return to America. From an account of what passed at one interview, it appears that Mdme Minnie will return next year to Europe and make a long stay here. She does not think that *Parsifal* would be successful if performed in America, because "without the traditions of Bayreuth as a background the music would be wearisome, and the story blasphemous." Mdme Hauke paid a visit to Wagner's grave, by the special permission of his widow. She was much surprised to find no inscription on the tomb, and still more that no one is allowed to place flowers or wreaths on it.

CONCERTS.

PROMENADE CONCERTS.—The Promenade Concerts at Covent Garden Theatre continue to be frequented by crowded audiences every night of the week. They were, no doubt, originally intended to supply derelict Londoners with some kind of musical enjoyment during the three months of the year when St James's Hall, the Albert Hall, and other familiar homes of the art are deserted, and when serious opera is a vision of the past and of the distant future—a condition of things which, by the way, it would be difficult to match in any other European capital. This dreary interval of silence, however, has now elapsed. The Saturday Concerts of the Crystal Palace have begun again, and soon St James's Hall will once more resound with the voices of singers, the quartets of Beethoven and the sonatas of Schumann and Brahms; and still the Promenade Concerts keep the even, although by no means noiseless, tenour of their way, and may continue to do so for many weeks to come. Neither is there any reason why they should fear the competition of the more serious forms of art just referred to. It may well be doubted whether the patrons of the Monday Popular Concerts, or of Mr Barnby's Choir at the Albert Hall, are numerous or at all represented among the promenaders at Covent Garden. Whatever may be thought of the artistic value of an entertainment comprising a concerto by Schumann and a valse by Waldteufel in one and the same programme, its popular success cannot, at least, be denied. It supplies a long-felt want in the social life of the metropolis—the want of a kind of amusement which is above the level of the music-hall, without, at the same time, putting the mental resources of the audience to a very serious strain. Properly developed, such an enterprise might, no doubt, lead to excellent results. It might appeal to strata of society very different from those on which it now depends, in great measure. The enormous success of the "Bilse Concerts" at Berlin is a precedent of hopeful omen. At these the respectable middle classes of the German capital—men, women, and children—are gathered to listen to music of the highest class, judiciously tempered, perhaps, by a *potpourri* or a popular valse now and then. Whether such an institution permanently established in London would meet with similar success is a question doubtful, perhaps, but well worth trying. In the meantime the prosperous condition of the Covent Garden Concerts deserves to be recorded as a social phenomenon. Wednesday night's performance being one of the so-called "classical" nights, the first part of the programme was devoted to music of a high class, the "selections," vases, galops, &c., of the second part being thrown in as a kind of sop to the Cerberus of multitudinous taste. But even the character of this portion of the entertainment was in some degree redeemed by the names of Rossini and Mendelssohn, which appeared at its beginning and its close. From the earlier part of the programme it will be sufficient to single out Mozart's *Jupiter* symphony and Cherubini's overture, *Anacreon*, well played by the orchestra under Mr Gwyllm Crowe's direction. Miss Josephine Lawrence gave a very creditable rendering of Schumann's pianoforte concerto in A minor, and Mr Carrodus played in his well-known style Mendelssohn's concerto for the violin. Mme Rose Hersee was heard to great advantage in "Softly sighs," from *Der Freischütz*, and Mr Henry Pyatt sang Handel's "Arm, arm, ye brave."—*Times*.

PROVINCIAL.

MALVERN.—Mr Chas. Hallé and Madame Norman-Néruda gave a morning concert at the Imperial Hotel, on Wednesday, the 17th inst., when there was a large and fashionable audience, who were naturally delighted with the exquisite violin playing of Madame Néruda, and Mr Hallé's artistic performances on the pianoforte.—The first concert of the present season was held at the Working Men's Institute, West Malvern, on Thursday, the 18th inst., under most auspicious circumstances. The Rev. C. E. Freeman (vicar) presided. Miss M. C. S. Bloxham played as pianoforte solos, "The Spinning Wheel" and "Sonata," No. 18 (Beethoven), and Professor Davieson, who accompanied, Clavierstück (Schubert), and "Selections from *Huguenots*" (Thalberg); Miss A. Ballard sang "Robin Redbreast," and "Who can Tell;" Mr Staples Browne "From rock to rock," and "Is that possible;" Miss E. Newby, "When the heart is young," and "Good-bye;" Mr Corder recited "The Diver," and "The Wedding of Shon Maclean;" Messrs Prosser, C. Jones, and Davieson played a trio, "Wedding March" (Mendelssohn), on violin, cello, and pianoforte; Miss Bloxham sang, "White Daisy," Mrs Alleyne, "When Sparrows build," and "Auntie," while Mr Elwell was vociferously encored in his singing of "The Whistlin' Thief." The National Anthem concluded a most enjoyable concert.

BIRKENHEAD.—On Saturday afternoon, the 20th inst., Sir Julius Benedict delivered a lecture in the Music Hall on "Mendelssohn: His Life and Works." The fame of the veteran musician attracted to the hall a large gathering of the *élite* of Birkenhead and the neighbourhood. Sir Julius was accompanied by Lady Benedict, Miss Parkyns, R.A.M., and Mr Bantock Pierpoint, R.A.M., who played, by way of illustration, some of Mendelssohn's compositions. The chair was occupied by Mr William Laird, and the Mayor (Mr T. S. Deakin) was also on the platform. In introducing the lecturer, the chairman said it was nearly fifty years since Sir Julius first visited Birkenhead. At that time the place was a mere village, but had since developed into a large town. He referred, in flattering terms, to the high position which the lecturer occupied both as a composer and a musician. In his lecture, Sir Julius Benedict minutely sketched Mendelssohn's career as a composer from boyhood until death in 1847. At intervals the audience were greatly charmed with the playing of Lady Benedict and the singing of the other artists. Lady Benedict first played a capriccio in E minor. This was followed by the song "I'm a Roamer," by Mr Pierpoint, his accompanist being Mr W. I. Argent. Miss Edith Parkyns, accompanied by Sir Julius, sang "Zuleika;" and Lady Benedict gave two of the Songs without Words ("The Duet" and "The Bee's Wedding"). Miss Edith Parkyns and Mr Pierpoint sang "I would that my love;" and the concluding musical illustration was the air "Is not his word like a fire?" At the close the Mayor proposed a vote of thanks to Sir Julius, and it was carried with acclamation. A vote of thanks, on the motion of Sir Julius, was also accorded to Mr Laird for presiding. Speaking in reference to the above, the *Liverpool Mercury* remarks:—"The visit of Sir Julius Benedict to Birkenhead on Saturday, the 20th inst., will leave life-long memories. It was a privilege that made itself ever more strongly felt to be in the presence of the pupil and biographer of Weber, with his unequalled stories of personal reminiscences of some of the greatest masters of music, extending back for more than sixty years. And when it is added that 'Mendelssohn' was the special subject of his discourse, those who know the depth and strength of the affection Sir Julius cherishes for that honoured name have a ready key to the grace and conscientiousness of the tribute. Every phase of the beloved Master's life was limned with tenderest care. All the rare qualities of his genius were revealed—by descriptive sketch, by apt quotation, by vocal illustration, and also by the witching interpretations of Lady Benedict at the pianoforte. No one who heard it could fail to admire the cultivated discrimination which the lecturer showed in his command of the Queen's English."

LIVERPOOL.—On Saturday afternoon, the 20th inst., the sixth annual distribution of prizes gained by candidates in the Trinity College (London) local examinations in elementary musical knowledge, and instrumental and vocal music, took place in the small concert room, St George's Hall. The chair was occupied by Mr Palgrave Simpson, chairman of the local committee. The Honorary Secretary (Mr Monk) read the annual report, in which it was stated that Liverpool still held its own in being the most successful of all the centres in the United Kingdom. Each year the prize list had increased, and the amount given away in prizes for the year just ended was £70 odd. Since the last meeting there had been formed a local prize committee, whose duty it was to arrange the local prizes. Owing to the large and unprecedented number of senior pianoforte candidates who made full marks (100), and also to the large number (nine) of junior first-class honours in the examinations in elementary musical knowledge, the committee had some little trouble in completing their arrangements. Altogether there were 38 distinct prizes for distribution, and the committee regretted their funds would not allow of a larger number. There were held, as usual, four examinations during the year—two in December, 1882, and two in June last. In December 98 candidates presented themselves in elementary musical knowledge, and 130 in instrumental and vocal music; whilst in June there were 184 entered for the theoretical and 144 for the practical examination, making a total for the year of 556 students examined. These figures added to those of the past years brought up a grand total of 1,543 examined in the grammar of music, and 1,228 in the practical branches of the art; or altogether, 2,771 candidates examined in the Liverpool centre during the past seven years. The failures averaged 30 per cent., and were much greater in the senior than in the junior sections. During the past year only three gained first senior honours in the United Kingdom, and one of the three was a Liverpool candidate. Out of ten candidates who gained second senior honours, one belonged to Liverpool; and of 29 third senior honours, four represented the Liverpool centre. It would be impossible for any visiting examiner to give more universal satisfaction than Mr Humphrey J. Stark had done. With regard to the examinations in instrumental and vocal music, two or three notable improvements would be introduced in the coming

examinations. Firstly, candidates to pass at all would have to gain 25 per cent. of the maximum marks for their "selections," i.e., the execution of the song or piece; and, secondly, the limit of age for junior candidates in singing would be raised from 16 to 18 years. Certain privileges would also be accorded to candidates who had passed the senior local examinations with high honours, in entering for the higher examinations, held only at the college in London every January and July. The Prize Committee's best thanks were due to one of their own body, the Rev. T. Major Lester, for acting as visitor at the examinations. The chairman, after commenting upon the satisfactory character of the report, and the extraordinary development of musical culture in this country of late years, appealed for increased subscriptions. An excellent programme of instrumental and vocal music was then gone through by a number of the successful candidates, whose performances gave evident satisfaction and won for them the plaudits of the audience. Mrs Palgrave Simpson having distributed the prizes, a vote of thanks to that lady was proposed by Sir James Picton, and a similar compliment, on the motion of the Rev. S. Armour, paid to Mr Palgrave Simpson; and with this the proceedings terminated.

LEEDS.—A crowded and fashionable house welcomed Mr Carl Rosa's English Opera Company at the Grand Theatre, on Monday, the 22nd inst. The opera was *Il Trovatore*, and it need hardly be said that with such a *prima donna* as Mme Marie Roze in the part of Leonora, and with Mr Barton McGuckin as Manrico, the representation was a brilliant success. As the opera was put upon the stage, there was little left to be desired even by the most fastidious of critics. The many striking airs were admirably sung by the principal artists, whilst band and chorus fully maintained the reputation which Mr Carl Rosa's company has so long enjoyed. There is comparatively little need to speak of the manner in which Mme Marie Roze performed her difficult part. The chief success of the night was, of course, secured in the pathetic scene in the fourth act, in which Leonora, having discovered the place in which her hapless lover is confined, appears in the neighbourhood of his dungeon, and sings the exquisite air: "Breeze of the Night," which is followed by the plaintive "Miserere," sung by the chorus behind the scene, and which evokes Manrico's response in the well-known "Ah che la morte." Both Mme Roze and Mr Barton McGuckin surpassed themselves in this scene. They were in excellent voice, and the high soprano notes of the former rang through the house with irresistible effect, whilst the impression produced by her singing was heightened by the dramatic power exhibited. The audience had already frequently testified their delight by their applause, and both Mme Roze and the other leading performers had been more than once recalled; but now nothing less than an encore would satisfy them. Whilst, however, this was the climax of the opera, it must not be supposed that the earlier scenes failed in any respect to interest and attract the spectators. On the contrary, from the first appearance of Leonora in the scene in the gardens of the Palace, when she sings the well-known air, "Twas night, and all around was still," to the fall of the curtain upon the impassioned cry of Azucena, the house was held spell-bound. Miss Marian Burton also achieved a distinct success in the laborious part of Azucena, and secured more than one re-call. She was heard to great advantage in the duet with Manrico, "Thou art all too weak and weary," whilst she certainly looked the part of the gipsy to the life. We have already spoken of Mr Barton McGuckin's singing of "Ah che la morte," and it is bare justice to a most capable and painstaking artist to say that throughout the opera he showed himself a complete master of his part. Mr Henry Pope, as Ferrando, won considerable applause, whilst the minor parts were filled in a manner reflecting great credit upon Mr Carl Rosa and his assistants. The accessories of the opera, such as dresses and scenery, were all that could be desired, and some of the choruses, notably that of the soldiers at the beginning of the third act, were strikingly successful. At the fall of the curtain the applause was loud and prolonged.

EDINBURGH.—Mr M'Kay of the Albert Hall, engaged for the week now drawing to a close an English Opera and Concert Company from the Crystal Palace and Promenade Concerts, under the direction of Mr J. W. R. Binns, of Leeds. On the last night the selections were to be confined to sacred music.—On the same evening the Edinburgh Select Choir were to appear in the Music Hall for the first time this season; while at the Literary Institute a new organization, "The Edinburgh Choir," was to make its *début*. This society is under the *baton* of Mr James Blaikie.

NOTTINGHAM.—On the 17th inst. Miss Amy Hickling gave her first concert here, in the Albert Hall. Great interest was taken in the event, for the young lady is a native of these parts, and was known to have studied very hard both in Leipzig and London. Public expectation was fully realized. Miss Hickling chose for her

first piece De Beriot's well-known "Scène de Ballet," which she played in a style that secured a hearty re-call. At first she betrayed a little natural nervousness, but her performance indicated genuine musical perception and technical acquirements of a high order. Of her second solo, a Romance and Saltarella by Papini, it would not be easy to speak too highly. She was loudly encored, and, in response, played a third composition by Papini, "La Joie." She, also, with Miss Wild, took part in a Sonata, for piano and violin, by Grieg, the Norwegian composer and pianist. Miss Edith Parkyns, likewise made a very favourable impression. She possesses a fine soprano voice, of considerable range and power, and of exceptional purity in the upper register. A word of praise is due to Miss Margaret Wild, who played in the duet with Miss Hickling already mentioned, and, as solos, a Nocturne and Polonaise by Chopin. Miss Wild is a most promising young pianist. Miss Winthrop, another young lady new to Nottingham, possesses a particularly mellow and pleasing voice, and her two songs were deservedly applauded. Miss Helen D'Alton, an old favourite, sang Mrs Moncrieff's "Fifty Years Ago," and "Cloister Voices," and in both her rich, powerful voice was heard to great advantage. Miss José Sherrington sang "Sleep on, dear love," by Pissuti, and the "Shadow Song," from *Dinorah*, with, in response to an encore for the latter, the ballad, "The Miller and the Maid." Miss Sherrington did ample justice to all her selections. The duets of Messrs Traherne and Ernest Cecil formed a novel and very acceptable feature of the concert. These gentlemen were encored after a very spirited rendering of Caracciolo's "Rimi Popolari," and, in response, sang "A Health unto his Majesty." Mme Mina Gould and Mr Malcolm Lawson played the accompaniments throughout the evening with considerable taste and neatness, and the latter, also, sang a song of his own composing, called "The Citron Tree." The concert was an undoubted success, and Miss Hickling may be cordially congratulated.—On the 22nd inst. Mr W. Press opened his season, also, at the Albert Hall, which was crowded in every part. Rarely is such a galaxy of vocal talent presented to a provincial audience. The list included Mme Albani, Mme Antoinette Sterling, Miss Robertson, Messrs Joseph Maas, Maybrick, and Herbert Reeves. Mme Albani sang the "Jewel Song," from *Faust*; "Caro nome," from *Rigoletto*; and a Scotch song, "It's we two"; adding, in response to an encore, "O luce di quest' anima." She also took part, with Mr Maybrick, in "La ci darem la mano." She was enthusiastically applauded throughout. Mme Antoinette Sterling gave Blumenthal's new song, "Sweet Content," and Mr F. H. Cowen's "Never again." On being encored in the latter she sang "Caller Herrin," producing in it her customary effect. Miss Robertson selected an air by Paisiello, and, on being encored, like her fair colleagues, sang "Home, Sweet Home." Then she gave Louis Diehl's "Going to Market" and, on being again encored, "Within a mile of Edinbro' Town." Mr Maybrick's first song was a new ballad by Stephen Adams, "The Owl," his other contributions being "I am a Friar of Orders Grey" and, as an encore, "The Midshipmite." Mr Herbert Reeves gave a song by Blumenthal, and took part in Barnett's trio, "The Magic-wave Scarf." The instrumentalists were Herr Emil Mahr and Mr Oliver King. Signor Bisaccia played the accompaniments for Mme Albani. The concert was exceptionally successful, even despite a great disappointment—the fact that, owing to a severe cold, Mr Maas was unable to appear. But this only served to prove the truth of the old proverb, "It is an ill wind that blows nobody good"—Mme Albani threw in an additional song.

HAMBURG.—Herr Pollini, manager of the Stadttheater, has offered Anton Rubinstein 500,000 marks for a five months' concert tour, of 100 concerts, in America, 200,000 marks to be deposited with a Hamburg banker, before Anton Rubinstein starts. As yet the Muscovite pianist has not made up his mind whether to accept the offer or not.

MOSCOW.—The first concert this season of the Philharmonic Society was to be given on the 25th inst., under the direction of M. Peter von Schostakofsky. Among the principal professional notabilities engaged are Mme Schuch-Proska, Mme Annette Essipoff, and Moritz Dengremont. At the two concerts in which the last-named artist will take part, Max Bruch will officiate as conductor.

STADTILM (THURINGIA).—It is proposed to erect in this town, where he was born, a monument to Albert Gottlieb Methfessel, composer of "Mein Lebenslauf ist Lieb und Lust," "Wohlauf noch getrunken," "Hinaus in die Ferne," and innumerable other songs, still popular throughout the length and breadth of Germany. Methfessel first saw the light on the 6th October, 1785, and every effort will be made in order that the projected monument may be unveiled on the 6th October, 1885, the centenary of his birth.

FRANCESCO SCHIRA.

It is with regret that we have to announce the death of Signor Francesco Schira. He had returned from his holiday at Milan, where it appears he had contracted a fever, the effects of which manifested themselves in London, and to which he succumbed on Monday morning at his residence, No. 60, Welbeck Street. Francesco Schira was born at Malta, September 19, 1815, and was educated at Milan, a city for which he always entertained the greatest love. He produced his first opera, *Elena and Malvina*, at La Scala, November 17, 1832, in his 17th year, and was engaged as "Maestro Direttore Compositore e Conduttore della Musica" at Lisbon, where he remained eight years. He was appointed Professor of Harmony and Counterpoint at the Conservatoire there, and produced many operas and ballets during his sojourn. From Lisbon he went to Paris, where he made the acquaintance of Mr Maddox, who engaged him as conductor of the opera at the Princess's Theatre in December, 1842. Here he brought out operas by many composers, particularly by Auber and Balfe; among others by the last-named were *Le Puits d'Amour*, under the title of *Geraldine*, and *Les Quatre Fils d'Aymon*, under the title of *The Castle of Aymon*. When Mr Benedict left Drury Lane after the production of Balfe's *Daughter of St Mark*, Schira became conductor, and when Bunn took Covent Garden he followed him to that theatre in the same capacity. He continued, with slight intermissions, to act as conductor until the year 1852, when he retired to devote himself to the art of teaching, in which he was most remarkably successful. He did not, however, wholly relinquish composition but wrote many works which were produced successfully at home and abroad. *Niccolo dei Lapi* was brought out at Her Majesty's Theatre in 1863 with marked success, and at Birmingham his cantata, *The Lord of Burleigh*, was one of the most interesting features of the Festival of 1873. He held many orders of merit from foreign Sovereigns, the greatest of which in his estimation was that of the "Commendatore della Corona d'Italia," conferred upon him by King Humbert. Those who had the advantage of his personal friendship loved him, for his heart was generous to a fault, and his grateful memory of little kindnesses kindled in his breast the most loyal and devoted feelings of attachment to those to whom he considered himself indebted.—*Morning Post*.

MR MACKENZIE'S NEW ORATORIO.

The details of Mr Mackenzie's new oratorio (to be produced at the Norwich Festival next year) being now settled, and the work considerably advanced, amateurs may feel interested to know some particulars connected therewith. It is called *The Rose of Sharon*, and presents in a dramatic form the "argument" of the Song of Solomon. The compiler of the book, Mr Joseph Bennett, has adopted Ewald's reading of the Hebrew poem—a reading with which Rénan substantially agrees—but has permitted himself to take certain liberties with the arrangement of the scenes, showing in action, for example, events that the original simply describes. Mr Bennett's book is in four parts, respectively entitled "Separation," "Temptation," "Victory," "Reunion," and there are four principal characters—the Sulammite (soprano), a First Attendant (contralto), the Beloved (tenor), and Solomon (bass). The action opens in Lebanon, is then transferred to Jerusalem, and finally returns to the vineyards and cedar groves where it began. Throughout each scene the simple object is to illustrate the moral of the Song of Songs—"Love is strong as death and unconquerable as the grave." The Sulammite is taken by Solomon from her native mountains to Jerusalem, and sees the King "in all his glory." But she remains faithful, her one answer being, "My beloved is mine, and I am his." Strong in this strength she resists, and is at last permitted to return to her village and her vineyard, to be united to him whom her soul loveth. We believe that Mr Mackenzie finds all his sympathies aroused by the beautiful story, and the no less beautiful Scriptural text.—*Musical Times*.

Gounod's oratorio, *The Redemption*, will be performed on the 4th November, in the Rooms of the Musical Association, Vienna, for the benefit of the Imperial Operahouse Pension Fund.

AN INTERESTING LITERARY NOTE.

(To the Editor of the "Musical World.")

SIR,—Mr Francis V. Woodhouse, one of whose brothers was a personal friend of Keats, has sent us a copy of the well-known lines beginning "In a drear-nighted December," in which the last stanza is quite different from the usual reading. The poem was found in a MS. book belonging to Mr Woodhouse's brother. It was headed, *Pains of Memory*. The stanza runs thus:—

"But in the soul's December
The fancy backward strays,
And darkly doth remember
The hue of golden days.
In woe the thought appalling
Of bliss gone, past recalling,
Brings o'er the heart a falling
Not to be told in rhyme."

[We remember a manuscript many years ago in the possession of the well-known Hamilton Reynolds, one of the most intimate friends of Keats, in which the first stanza differs from the original as much as the second.—D. B.]

MARIE VAN ZANDT.

Mdlle Marie Van Zandt made her re-appearance last night in the part of Lakmé, which was expressly composed for her, and wherein she made so signal a success last April. Indeed, so great has been the anxiety to hear her in the character of the Indian maiden, that since the opera was brought out she has not been allowed to perform any other character, and the run of *Lakmé* was broken only by the closing of the theatre for the summer recess. Mdlle Van Zandt's engagement dated from the 15th inst.; but she was at that moment too unwell to be able to return to Paris, and, although she sent a doctor's certificate, several of the Parisian journalists ascribed the young *prima donna*'s absence to caprice. Some kind of hostile demonstration was, therefore, feared; but the clear tones of Mdlle Van Zandt's pure soprano, heard at first behind the scenes, appeared to dispel, as though by magic, all ill-will, and no sooner did the crowded audience catch a glimpse of the Hindoo maiden's picturesque costume, as its wearer appeared at the door of the Brahmin's house, than they loudly welcomed their gifted little favourite. It must be confessed that she did her utmost to acknowledge the warmth of her reception by singing even better, if possible, than on previous occasions. Her phrasing in the couplets of the first act was simply perfect, while her execution of the elaborate *point d'orgue*, introducing the wild legend of the great scene, and reaching E in alto, was so brilliant as to bring forth a sudden burst of well-merited applause. Mdlle Van Zandt has gained not only in power of voice, but in capability as an actress; and in the impressive final scene she exhibited genuine pathos, keeping up to the last the statuesque grace which the shop windows of Paris have now made familiar to thousands to whom Lakmé is strange. She was ably assisted by M. Talazac, who is the most sympathetic tenor now to be heard on the stage, while an excellent orchestra and admirable *mise-en-scène* completed the effect of a delicate, poetical, and musician-like work.—(*Paris Correspondent of the "Daily Telegraph."*)

COPYRIGHT.

"So many people nowadays write books, begin to write them, or make up their minds they will begin, that the question of titles is of importance to a large section of the public. This being so, it is to be regretted that the law on the subject is so vague as to be capable of precisely opposite interpretations. This morning a firm of booksellers and publishers write to say that they were only a few days since solicited to order a book with a title precisely the same as that of a volume they had themselves published a couple of years since. This, they add, is the second time during the present year that they 'have been compelled to require the withdrawal of editions of new books issued with titles already their property, which they are bound to protect in the interests of their clients.' Another letter is also published from a lawyer, dating from Lincoln's-inn, who asserts that in the case of Dicks v. Yates, 'the Court held unanimously that there was no copyright in the title of a book.' If this be so the booksellers who have compelled the withdrawal of editions of new books, as stated, have acted beyond their rights. The question should certainly be settled, and there can be no doubt that equity is in opposition to the unanimous opinion of the

Court quoted. Supposing that a novelist called his book *Vanity Fair*, or a verse writer issued the *Idylls of the King*, surely this would be something in the nature of a false pretence, and it would certainly cause irritation and confusion."—*From a Contemporary*.

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 35.

(Continued from page 646.)

1798.

Vauxhall Gardens opened for the season on the 24th of May with a grand gala. In the concert, Hook's pleasing songs, and the oboe concerto by the elder Parke, were the prominent features.

A new grand ballet of action was performed for the first time at Covent Garden Theatre on the 20th of October, called *Oscar and Malvina*, or *The Hall of Fingal*. This piece, taken from Ossian, which was pre-eminently successful, was the production of Mr Byrn, author of *Captain Cooke*. It was got up with great splendour, and had a long run. The Scottish music, selected and harmonized by Mr Shield, was a rich and gratifying treat. In the quick movement of the overture, which was composed by Mr Reeve, a Mr Courtney played a solo on the union-pipes, with a better tone and effect than I have ever before heard. He was loudly applauded and encored. At the same theatre a new comic opera in three acts, called *Ramah Droogh*, or, *Wine does wonders*, was produced on the 12th of November. It was written by Mr Cobb. The music of this very successful piece was composed by Messrs Mazzinghi and Reeve. Mazzinghi had been retained to compose the opera solely; but being diffident of his comic powers, Mr Reeve was called in to his assistance. This system of having a plurality of composers was afterwards extended so far, that I have known instances in which there has been one to almost every song in the piece. Nay, I have known composers who could only write the melodies of the songs, which they got others to harmonise. This was not the case while Mr Shield was composer at Covent Garden Theatre. He wrote in different styles with equal effect, and certainly none of his contemporaries were so happy in giving accompaniments to the beautiful but wild melodies of Ireland. A curious proof of his ability in that line occurred when O'Keefe produced his comic opera called *The Lad of the Hills*, or, *the Wicklow Gold Mines*; in which, at the request of Mr Shield, I composed the finale to the second act. The songs of this he wrote to old Irish airs. These Shield had to harmonise and give accompaniments to, which, from the irregularity of the melodies, was a difficult task, further enhanced by the shortness of the time generally allowed for its accomplishment. At that time Shield played at the opera, and having one evening two or three of them in his pocket, he jocosely asked Stamitz, the celebrated German composer, what sort of bass he would put to them? Stamitz, having looked at them attentively, replied, "None; they won't bear harmony." "That's discouraging," said Shield, "for I must put some to them for a rehearsal at eleven o'clock to-morrow morning." This in fact he did, and the effect produced delighted all who heard them. During the last rehearsal of *Ramah Droogh*, Mr Ware, the leader of the orchestra, and myself were on the stage joking with Munden and others, when Johnstone (commonly called Irish Johnstone) not being very perfect in his part was consequently out of humour, and objected to it rather rudely; on which I observed that it was unexpected from it, because he was generally the first to promote such irregularities. His reply and my rejoinder were not very temperate. Johnstone, however, walked off the stage, when, having occasion at that moment to use my pocket handkerchief, Lewis ran up to me and exclaimed—"I see you was determined to have the last blow!"

The King's Theatre opened for the season on Saturday the 1st of December, with a new serious opera, entitled *Medonte*. The music by Sarti. Banti, Viganoni, and Benelli sang admirably, and were honoured with the repeated plaudits of the audience. The music of Sarti is occasionally tender, energetic, and sublime. He has displayed exquisite softness, with the rapidity of impassioned feeling.

1799.

The new year's Ode, performed in the presence of their Majesties at St James's, was composed by Sir William Parsons, Knight, master of the King's band.

At the King's Theatre a new serious opera, called *Ines di Castro*, was brought out on Tuesday the 22nd of January. The music of this opera was composed in Italy for Mrs Billington, by Bianchi. Amongst the most pleasing pieces may be ranked Banti's first air, which she sang admirably; the duet between Viganoni and Benelli; and the whole of the finale to the first act. The overture, though pleasing, affords no characteristic traits. The Italian composers of

that day considered the overture to an opera of so little consequence that they generally left it till the last moment, and I have frequently known that scarcely time has been allowed for the copyist to get it ready for the last rehearsal. The comic opera this year afforded little satisfaction, owing to there being no efficient first comic female performer. The proprietor therefore called in the aid of Mrs Bland, of Drury Lane Theatre, who, though an Italian born, and an excellent singer in her own proper sphere, did not afford that gratification which the subscribers required. Under these circumstances Mdme Allegranti, the rage of former days, made her appearance on the 3rd of April, in the comic opera *Il Matrimonio Segreto*. Allegranti, whose singing was idolised twenty years before, had not sufficient perfections left to sustain the important part which she then attempted; and the comic opera proceeded as well as it could without her to the end of the season.

Having played many years at St James's in the odes performed on the birth-days of the King, for Lord somebody's butler, who had been appointed one of his Majesty's band, I began to think that I was, from long services, entitled to become one of that establishment when a vacancy occurred. But, aware that merit was nothing, and influence everything, I began to look around me for a patron sufficiently powerful to recommend me to the Lord Chamberlain, in whose gift those places are. While I was considering the matter, Mr Symes, a young gentleman of large fortune, a member of the Leicestershire hunt, and a kind friend and pupil of mine, called on me; and the subject being brought on the tapis, I asked him if he was acquainted with Mr M—I, as I had been informed by Sir William Parsons that a recommendation from that gentleman might be successful. My friend replied that he knew Mr M—I well, and that he would speak to him in my favour. Mr M—I was father of the hunt at Melton Mowbray. In his early career he lost a leg whilst following the hounds, and afterwards his life! A vacancy occurring some time after, the Lord Chamberlain called on Sir William Parsons, master of the King's band, and laid before him three names, among which was mine, saying, "These three persons are equally recommended to me; therefore select the one you think most fit." This Sir William wished to decline; on which his lordship observed, "If you don't point out one I shall fill up the vacancy with one of my own people," meaning one of his servants. To prevent this the master of the band said, "These three men have equal ability, therefore I will name Okell, whose father (a horse-dealer) when I was a boy at Westminster School, used occasionally to lend me a horse to ride gratis."

(To be continued.)

A MAIDEN'S MEDITATION.

The day declined, the sun sank low, The evening breezes to and fro Were wand'ring carelessly; The fair-lipped flowers were softly sleeping, And twilight shadows gently creeping O'er all the land and sea.	"Precipitating Time sweeps on; And Death is here and there anon, To steal the mortal's breath; It matters not, what'er we scan, The bird, the bee, the flower, and man, Are subjects unto Death.
And where the crested billows land Upon the weed-strown, shell-decked strand In dull monotony, A maid with eyes downcast, a hand Clasping its fellow, heavenly grand, And staid, strolled pensively.	"O World, so wondrous great and wide, Within thy painted scenes we glide, As players on a stage— A moving panoramic plan, That ends at last where it began, Rolled on from age to age.
The queenly moon—begirt afar By many a twinkling silvery star— Shone brightly overhead; The breezes fanned her lily face, So angel-like and full of grace, And echoed what she said:—	"And we, its mortal pilgrims, bound To travel o'er the dark-veiled ground To the Unknown, Unfound, And what art thou, Eternity?— A never-resting, surging sea Sick with thy countless drowned?
"Our life is like a bird that's caught, And to the World, its cage, is brought A captive for a year. To which is given its weighted share Of pleasure mingled well with care, To sadden and to cheer.	"Or canst thou be a land full-fair, Known only to the dead, where care Nor pain do cross the breast, And where the light fades not away, And all is everlasting day, With undisturbed rest?

"O happy thought! what glorious bliss
Thy fancied picture yields to this
Dark home of misery.
O that my days were done—Life's goal
Were reached—to let my fainting soul
Clasp Immortality!"

J. H. A. HICKS.

Copyright.

WAIFS.

Verdi was seventy on the 9th inst.

Franz Liszt will spend the winter in Weimar.

Mdme Sembrich reached New York on the 6th inst.

Sarasate will give one concert early next month in Vienna.

Mdlle Bianca-Donadio is engaged at the Italian Opera, Paris.

C. Brunel, the French composer, has completed a new *buffo* opera, *Alter Ego*.

The Teatro Goldoni, Venice, has been thoroughly repaired and re-decorated.

Carolina Ferni has announced her intention of retiring from the lyric stage.

The ex-tenor, Enrico Calzolari, is seriously ill at a country house near Milan.

The first theatre opened in America was that at Williamsburg, Virginia, in 1752.

Gayarre has appeared at Saragossa in *La Favorita*. He was enthusiastically applauded.

The Volksgarten will, probably, be the site of the projected Mozart Monument in Vienna.

Enrico Piatti, violoncellist, and brother of the celebrated Alfred Piatti, died recently in Brescia.

Annalena is the title of a new opera composed by Menucci, and shortly to be produced at Signa.

Ignaz Brüll's new opera, *Königin Mariette*, is in active preparation at the Stadttheater, Leipzig.

Mr Charles J. Marvin has been appointed organist and choir-master of St Paul's, Balls Pond, N.

Ortisi, the tenor, has made a successful *début* at the Lisbon San Carlo, the opera being *Robert le Diable*.

Mdlle Teresina Tua played for the first time in Munich on the 11th inst., at the Gärtnerplatz Theatre.

The Order of the Prussian Crown has been conferred on the amateur piano-virtuoso, Count Géza Zichy.

The First Austrian Ladies' Quartet is now making a concert-tour to embrace Southern Germany and Belgium.

At his concert on the 14th inst. in Berlin, Herr Kotek played no less than three violin concertos with orchestra.

Among the operas produced this autumn at the Teatro Vittorio Emanuele, Turin, will be *I Gladiatori*, by Foroni.

Greenlaw's Operahouse and the Mozart Music Hall adjoining in Memphis, Tenn., U.S., have been destroyed by fire.

Johann Strauss's latest *buffo* opera, *Eine Nacht in Venedig*, has been more successful in Vienna than it was in Berlin.

Alfred Grünfeld, with his brother Heinrich, the celebrated violoncellist, has started on a concert-tour through Russia.

Theodore Thomas has been unanimously re-elected conductor of the German Liederkreis, New York, for the ensuing year.

Mdme Annette Essipoff goes to Russia to give a series of concerts which will detain her in that country till the end of December.

Mr Spurgeon says that a man practising the cornet every day may be a Christian, but that it is impossible for his neighbours to be.

According to the *Gazzetta Piemontese*, *Il Conte Rosso*, by Sig. Lucilla, will be performed next season at the Teatro Regio, Turin.

Le Serment, a one-act opera, music by Mr Urich, a wealthy English amateur, is in rehearsal at the Théâtre de la Monnaie, Brussels.

Emil Götze, tenor of the Stadttheater, Cologne, will sing at the Royal Operahouse, Berlin, from the 15th May to the end of June next.

Ignaz Brüll's *Goldenes Kreuz* has re-appeared in the bills of the Imperial Operahouse, Vienna, and been as favourably received as ever.

Gustav Walter, so long engaged at the Imperial Operahouse, Vienna, will, on the 1st May next, retire definitively from the stage.

Mad. Bertha Brethold is engaged for two years to succeed Mad. Moran-Olden next season at the Stadttheater, Frankfurt-on-the-Maine.

A young vocalist, Signorina Mongiardino, has made a successful *début*, as Leonora in *Il Trovatore*, at the Politeama Genovese, Genoa.

When first produced in 1838 in Paris, Hector Berlioz's *Benvenuto Cellini* was dubbed by the musical wits of that period *Malvenuto Cellini*.

There is some talk of giving Ponchielli's *Promessi Sposi*, with Signora Brambilla-Ponchielli as the heroine, at the Teatro Rossini, Venice.

Sarasate goes in November to Russia, where he will probably remain four months; in March he will visit Paris; and, in April, London.

The title of Anton Rubinstein's new one-act opera, to be produced on the 8th November at the Hamburg Stadttheater, is *Unter Räubern*.

Count Platen, Intendant-General of the Theatre Royal, Dresden, is enjoying his annual four weeks' holiday on his brother's estate in Holstein.

During the present season the Italian versions of Ambroise Thomas's *Mignon* and *Hamlet* will be performed in Bologna, Milan, Rome, and Naples.

The Meiningen Ducal Orchestra, under the direction of Hans von Bülow, will, at the beginning of January, make a three weeks' tour in the south of Germany.

Sig. F. Faccio, the celebrated conductor, has composed the music of a Cantata by G. Giacosa, for the inauguration of the approaching National Exhibition in Turin.

The Germania-Theater, Berlin, has been purchased for 210,000 marks by three gentlemen, who intend turning it into a laundry, bleaching-works, and spin-house.

A secular cantata, *Armin's Kampf* (*Armin's Battle-Cry*), words by A. Volger, music by W. Rudnick, has been successfully performed at Landsberg-on-the-Weser.

A stage-performance of Franz Liszt's *Heilige Elisabeth* was given at the Grand-Ducal Theatre, Weimar, on the 21st inst., the eve of the composer's seventy-third birthday.

Rumours are current that Mr Charles Santley, the famous baritone, is about to marry a wealthy lady belonging to South America.

In anticipation, we wish him much joy.

The report that the tenor Morère, the first representative of Don Carlos in Verdi's opera of that name at the Grand Opera, Paris, had died in a madhouse, has been contradicted.

Sig. Merelli will shortly start on a concert tour in Germany, with the sisters Sophia and Julia Ravogli—soprano and contralto—who recently appeared with great success in Berlin.

Mdme Sophie Menter has purchased the Castle of Itter, at the entrance to the Brixenthal, and means to reside there in future during the summer, while resting from her professional exertions.

Mdme Pauline Lucca's appearance at the Royal Operahouse, Berlin, is now fixed for December instead of February and March next year, as previously settled. The engagement is for six nights.

Varete Stepanoff, the pianist, has, we learn from the *Musical Courier* of New York, broken her right arm, but there are hopes she may not be permanently prevented from continuing her profession.

The programme of Theodor Thomas's first concert this season in New York was to include Mackenzie's orchestral ballad, *La belle Dame sans merci*, originally produced last year at the London Philharmonic.

In the course of the present season Wagner's *Rheingold* and *Walküre*; *Der Barbier von Bagdad*, by Peter Cornelius; and *Benvenuto Cellini*, by Hector Berlioz, will be performed at the Grand-Ducal Theatre, Karlsruhe.

Having paid the sum of 6,000 francs as forfeit-money for breaking her engagement at the Italian Opera, Paris, Romilda Pantaleoni has accepted an engagement at the Milan Scala, where she will first appear probably in *Gioconda*.

The Duke of Saxe-Altenberg has conferred the Saxe-Ernest House Order on Max Erdmannsdorfer, Director of the Russian Musical Society, Moscow, and the King of Portugal has created him a Knight of the Order of the Redeemer.

We take the following from a Cincinnati contemporary:—"Christine Nilsson arrived in New York by the Gallia. To a reporter she said she was 'delighted to get back to America. How delighted you may guess, when I tell you I think I shall never leave it again. I think I shall make my home here for the future.'" [Is the Gallia a *canard* liner.—WESTSTAR.]

BALFE'S "MAZEPPA."—The great success which has been achieved by the reproduction of Balfe's *Mazeppa* at Margate has awakened the attention of other choral societies to the value and interest of the work, so that there is a prospect of its becoming as popular and as well known as it deserves. It should be stated in connection with the revival that great credit is due to Mr Frank Borda for his exertions in the matter. In his desire to bring Balfe's music to the place it should occupy in public estimation, he has shown himself in every way a worthy partner of his talented wife, formerly Miss Louisa Pyne, who, in conjunction with the late Mr William Harrison, played many of Balfe's operas on the stage at the Lyceum and Covent Garden Theatres.—*Morning Post*.

SMOLENSK.—The foundation stone of the Monument to be erected in this his native town to Glinka, composer of the famous patriotic opera, *Life for the Czar*, was laid with all due solemnity on the 28th September. Among the persons present at the ceremony was Glinka's sister, Mme Schestakow.

COPENHAGEN.—A new concert-room has been erected here, and Philippe Fahrbach, the well-known conductor, engaged to inaugurate it with twelve concerts. One of the attractions is a fair young violinist, Anna Harkners, who has taken it into her head to reverse her real name and call herself professionally Srenkrab.

Advertisements.

Just Published.
FORGOTTEN.

Song.
Words by SAMUEL K. COWAN.

Music by
RICHARD F. HARVEY.

Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW MARCH FOR THE PIANOFORTE.
L'ECO DELLE MONTAGNE:

CANTO POPOLARE ITALIANO, IN GUIA DI
MARCIA.

Composta da
G. GARIBOLDI.

Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE STREAMLET.

ETUDE DE SALON.

BY

LILLIE ALBRECHT.

Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.
"The Streamlet," an Etude de Salon, for the pianoforte, by Lillie Albrecht, is cleverly designed, and has no small element of originality to qualify it."—*The Morning Post*.

SONGS BY SUCHET CHAMPION.

"THE TEST." Price 4s.
"A GENTLE WORD." Price 4s.
"OLD ENGLAND, AWAKE." Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.



TO THE PROFESSION.

PRACTICE ROOM for Lessons or Rehearsals at ROSENKRANZ' PIANOFORTE ROOMS, 6, Argyll Street, Oxford Circus, W.

STANDARD and POPULAR VOCAL COMPOSITIONS

by Sir JULIUS BENEDICT (words by Lady JOHN MANNERS, Sir W. FRASER, JOHN OXENFORD, HENRY F. C. CHORLEY, WELLINGTON GUERNSEY, The KNIGHT of MOHAR, &c., &c.):—

NOW THE SHADES GROW DEEPER ... 4/-	LOVE AT SEA ... 4/-
SIGHING FOR THEE ... 3/-	MINE, THOU ART MINE ... 3/-
A SPRING THOUGHT ... 3/-	WHY ART THOU SADDEN'D? ... 4/-
ROCK ME TO SLEEP ... 4/-	NORAH'S MESSAGE ... 4/-
THE PARTING (LA PARTENZA) ... 3/-	THE ECHO SONG ... 3/-
LE CARNIVAL (with Variations) ... 4/-	WHEN MY THIRSTY SOUL I STEEP ... 4/-

London: DUNCAN DAVISON & Co., 244, Regent Street, W.;
And of all Music-sellers.

NEW DUETS

FOR

VIOLIN & PIANOFORTE.

SOUVENIRS PITTORESQUES

POUR

VIOLON ET PIANO,

COMPOSÉS ET DEDIÉS À MISS LILIAN COLLIER,

PAR

JOSEPH L. ROECKEL.

Book 1.

- No. 1. DOUCE TRISTESSE.
2. ROMANCE.
3. ADIEU À CARTHAMARTHA.

Book 2.

- No. 4. DANSE CAMPAGNARDE.
5. REPOS DU SOIR.
6. À L'ESPAGNOLE.

Book 3.

- No. 7. VALSETTE.
8. RÊVE DE BONHEUR.
9. GAVOTTE JOYEUSE.

PRICE FOUR SHILLINGS EACH BOOK.

"Very easy, exceedingly pretty, well written, and most effective."—*Review*.

New Duets for Violin and Pianoforte

BY

M. SAINTON.

CAVATINA. 4s.	UN SOUVENIR. 6s.
SCHERZETTINO. 4s.	FANTASIA ECOSSAISE. 6s.
TARANTELE. 4s.	BERCEUSE. 4s.

New Duets for Violin and Pianoforte

BY

HENRY FARMER.

PATIENCE.

PIRATES OF PENZANCE.

Fantasia on Favourite Airs from Sullivan's Opera, 5s.

Fantasia on Favourite Airs from Sullivan's Opera, 5s.

CHAPPELL & CO., 50, NEW BOND ST.;

AND 15, POULTRY, E.C.

BOOSEY & CO.'S NEW WORKS.

Dedicated to BRAHMS.

SONGS OF OLD IRELAND.

A Collection of Fifty Irish Melodies, the Words by A. P. GRAVES, the Music arranged by C. VILLIERS STANFORD. Price 5s. ; or in cloth, gilt, 7s. 6d.

PREFACE.—The Fifty Irish Melodies comprised in this collection may be described as new to English ears. They have been chosen to represent as far as possible the various characteristics of the people from which they have sprung. Thus, glimpses into the lives of the Irish peasant, fisherman, and mechanic are given, and subjects of the remote past have not been neglected.

Price 5s. each, paper cover; 7s. 6d. cloth, gilt edges.

THE PRIMA DONNA'S ALBUM.

THE BARITONE ALBUM. | THE TENOR ALBUM.
THE CONTRALTO ALBUM.

Containing for each voice, a complete repertoire of the most celebrated Operatic Songs of the last hundred years, including many beautiful pieces unknown in this country, indispensable to Students and Amateurs of Operatic music. All the Songs are in the original keys, unabridged, with Italian and English words.

"A more useful publication than these collections cannot be conceived."
Athenaeum.

Price 10s. 6d., bound in cloth.

SPOHR'S VIOLIN SCHOOL.

Edited by HENRY HOLMES, with numerous Notes and an Appendix by the Editor.

Pianoforte Part to the Earlier Exercises in SPOHR'S SCHOOL, arranged by HENRY HOLMES. Price 2s. 6d.

LOGIER'S SYSTEM

OF THE SCIENCE OF MUSIC, HARMONY, & COMPOSITION.
New and much Enlarged Edition, price 12s. 6d.

The *Musical Standard* says:—"Although many works on Harmony have appeared since Logier first gave his celebrated book to the world, we do not know of any that surpass it. As a guide to the teacher, or for the purpose of private study, we know of no better book."

NAVA'S BARITONE METHOD.

Edited and Translated by his Pupil, C. SANTLEY. Price 8s. in cloth.
"The system is admirable in every respect."—*Athenaeum.*

Also PANSEON'S METHOD FOR MEZZO-SOPRANO.
Price 8s. in cloth.

SHILLING

MUSICAL INSTRUCTORS.

DR. CALLCOTT'S GRAMMAR OF MUSIC. New Edition.

HENNING'S FIRST BOOK FOR THE VIOLIN (a celebrated German Method, including 162 Progressive Exercises).

DR. SPARK'S HANDY-BOOK OF CHORAL SINGING (including 156 Exercises and Part-Songs).

BOOSEY'S SHILLING PIANOFORTE TUTOR. By Mount.

BEST'S FIRST ORGAN BOOK.

ELLIOTT'S NEW HARMONIUM TUTOR.

EDWARD HOWELL'S VIOLONCELLO TUTOR.

CASE'S VIOLIN TUTOR. New Edition.

HATTON'S SINGING TUTOR FOR LADIES.

HATTON'S SINGING TUTOR FOR MEN.

KAPPEY'S CLARINET TUTOR.

R. S. PRATTEN'S FLUTE TUTOR.

STANTON JONES' CORNET TUTOR.

CASE'S ENGLISH CONCERTINA TUTOR.

MUSIC FOR THE KINDER-GARTEN.

Upwards of 100 HYMNS, SONGS, and GAMES,

With Full Explanations, for use in the Kinder-Garten and Family.
2s. 6d., cloth. Tonic Sol-fa edition, 1s.

FAVOURITE CANTATAS.

GEORGE FOX'S HAMILTON TIGHE ...	1/-
HENRY HOLMES' CHRISTMAS DAY. Words by Keble ...	2/6
ARTHUR SULLIVAN'S PRODIGAL SON ...	2/6
ARTHUR SULLIVAN'S ON SHORE AND SEA ...	2/6
F. H. COWEN'S ROSE MAIDEN ...	2/6
F. H. COWEN'S CORSAIR ...	3/6
F. HOWELL'S LAND OF PROMISE ...	2/6
F. HOWELL'S SONG OF THE MONTHS ...	2/6
KAPPEY'S PER MARE PER TERRAM ...	3/0

Price 2s. each, or in One Volume, cloth, 7s. 6d.

HANDEL'S SIX ORGAN CONCERTOS.

Without Orchestra (Second Series). Arranged by W. T. BEST.
Of these Concertos Dr. BURNEY remarked:—"Public players on keyed instruments, as well as private, totally subsisted on them for nearly thirty years."

THE CHORAL UNION;

Containing 40 FAVOURITE PART-SONGS, for Soprano, Contralto, Tenor, and Bass. Price 6d. each Voice complete; or in Score, price 3s. 6d.

THE PARISH ANTHEM BOOK.

Containing 50 CELEBRATED ANTHEMS. In Numbers, One Penny each; or in One Volume, 3s. 6d., paper cover; cloth, gilt edges, 5s. Specimen Anthem for One Stamp.

SHILLING

ORATORIOS, MASSES, AND CANTATAS.

HYMN OF PRAISE.	MOUNT OF OLIVES.
HAYDN'S IMPERIAL MASS.	WALPURGIS NIGHT.
GOUDON'S ST CECILE.	BEETHOVEN'S MASS IN C.
MOZART'S TWELFTH MASS.	ACIS AND GALATEA.
ROSSINI'S STABAT MATER.	MOZART'S REQUIEM.
JUDAS MACCABEUS.	DETTINGEN TE DEUM.
MESSIAH.	ISRAEL IN EGYPT.
BACH'S PASSION (MATTHEW). 1/6	THE CREATION.
Also Boosey's Handy Editions of MESSIAH and THE CREATION, price 1s. each.	

SIXPENNY MASSES.

WEBBE'S MASS IN A.	WEBBE'S MASS IN G.
" IN D.	MISSA DE ANGELIS.
" IN B FLAT.	DUMONT'S MASS.
" IN F.	MISSA IN DOMINICIS.
" IN C.	MISSA PRO DEFUNCTIS.
" IN D MINOR.	WESLEY'S GREGORIAN MASS.

Or bound in One Volume, cloth, gilt edges, price 5s.

SIXPENNY CHORAL BOOKS.

Edited by the Rev. C. S. BERE.

A GARLAND OF SONGS. 48 Pieces.

THE CHILDREN'S CHORAL BOOK. 44 Pieces.

THE GOLDEN HARVEST. 12 Easy Part Songs.

THE CHILDREN'S VOCAL HANDBOOK. Instructions in Part-Singing.

STANDARD ORGAN WORKS.

Full Size, bound in cloth.

ANDRE'S ORGAN BOOKS. 2 Vols. (92 pieces) ...	each 6/0
HESE'S ORGAN BOOKS. 2 Vols. (55 pieces) ...	each 6/0
SMART'S ORGAN BOOK. 12 pieces ...	7/6
SMART'S ORGAN STUDENT ...	5/0
SMART'S PRELUDES AND INTERLUDES (50) ...	2/6
HATTON'S ORGAN BOOK. 12 pieces ...	7/6

FOR THE ORGAN.

ARTHUR SULLIVAN'S LOST CHORD and F. H. COWEN'S BETTER LAND.
Arranged by Dr. SPARK. Price 2s. each.

LONDON: BOOSEY & CO., 295, REGENT STREET.